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Special Issue II

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General Issue II

Submission Guidelines. To be considered for the publication, manuscripts should follow the conventions of the latest edition of the MLA Style Manual, It is presumed that all submissions are original research, and not previously published in any other form. Submissions that are being considered by another journal or any other publisher will not be accepted. An article should have no fewer than 15 pages (3750 words) and no more than 25 double-spaced pages (8000 words), including endnotes and Work Cited (the bibliography should start on a new page). Please use Times New Roman font, size 12 point, and number all pages, including the bibliography. Please do not write your name on the manuscripts but include it in your cover letter, along with: the title of your article, your institutional affiliation, e-mail, work and or home address.

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Introduction

From Brazil to Angola, Portuguese is the 6th most spoken language in the world – more widely used than French, German and Italian combined! The Portuguese-speaking world – or Lusofonia – spans the world from the largest and most powerful economy in Latin America (Brazil) to the first new sovereign state of the 21st century (Timor-Leste; borders Indonesia). Speaking Portuguese opens the door to this global community. Already speak Spanish, or another Romance language? Great! YouÜre already halfway there! Come learn how easy it can be to master Portuguese too.

Pupils are stimulated to acquire the competencies and abilities related to the language through creative tasks, which involve critical thinking and problem solving. By giving students ownership of their learning they understand how they are being supported to develop the language and the awareness of culture and society. We recognise that an understanding of Brazilian culture and a command of the Portuguese language will be invaluable assets for the future.

Regular (2 - 3 per week) Portuguese lessons are complemented by a rich programme of activities, that develop reading and writing abilities, vocabulary enrichment, and language usage, educational trips and whole school events that takes place throughout the school year.

Zegarra, Chrystian,
The Cambridge Companion to Mario Vargas Llosa,
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The contemporary Spain, literary challenges and the efforts of it's to new modernism

Grela, Eduardo Barr

Abstract   *A small publishing house in Madrid is hard at work changing perceptions of Spain abroad. Hispabooks, set up by two English-speaking Spanish editors, published seven contemporary works of translated Spanish literary fiction last year. These works, diverse in their style and content, are challenging the stereotype of modern Spain. The Anglocentric reading of Spain as an exotic, balmy, bullfighting, jamon-eating land is shifting, as topical books by innovative Spanish writers are made available*

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Introduction

Only 3% of books in the global English publishing market are works of translation, leaving little room for Spanish authors to tell their story of modern Spain. The millions of English-speakers that travel through the country ever year, and the thousands that are not quite there yet with Castellano, but live somewhere on the Iberian Peninsula would find this publisher a useful and eye-opening resource. Spanish speakers are presented with a much bigger opportunity to read contemporary English fiction however, with 30% of the Spanish book market featuring translated works.

Historical English texts that tell a dated story of Spain, like Orwell and Hemingway, remain extremely popular with English-speakers, and works in Spanish that have been translated are by no means unpopular: Shadow of the Wind by Carlos Ruiz Zufón is an international bestseller, and the archetypal Spanish text of Don Quixote continues to be printed. While Orwell and Hemingway still sell, the question is raised, how much of an insight will they give a reader of contemporary Spain, and will a mystery novel, like Shadow of the Wind, a work of genre, be any more revealing for the reader?

Contemporary Spanish art is popular: The Guggenheim in Bilbao, the MACBA in Barcelona, the IVAM in Valencia. Contemporary Spanish film too: Almodóvar is screened all across Europe; but how much contemporary Spanish literature is read?

Established just three years ago in 2011, Hispabooks is aiming to beat its previous output and publish eight works of literary fiction next year. "The books we publish reflect the present society right now," director Ana Perez tells me. "Both in the style of language – even if it's a translation – and the situations. They include normal people with personal issues that I think indeed give you an insight into the way Spanish society is nowadays." Because of its loose identity and strong iconography, Anonymous has become a kind of brand that can be used to give credibility to any idea promoted under its symbols. As with any brand, visual identity plays an important role since it will determine how the organization will be recognized by others; and Anonymous has been doing a great job in this respect. The collective has created a wide range of audio-visual content by exploring symbols that already exist, in what is called a remix culture.

Main text

Anonymous "would be far weaker as a phenomenon without the masks, without their fantastic art work, without those videos", and adds that "Anonymous is a faceless phenomenon that is everywhere represented via their artistic output". Thus, the importance of the visual identity created by the collective is part of its power.

As a result, the symbols are important carriers of identification, since they allow the transfer of one's energy from the image to the collective, reinforcing the process of community-gathering. Moreover, as those symbols are usually based on pre-existent icons, people can engage with the content in a critical manner, making associations and building meanings from what is already known about the images. Anonymous' symbols can be analysed in terms of kinds of identification and strategies, according to the definitions that I discuss below. In this paper, I focus on the three main symbols used by Anonymous: the Guy Fawkes mask, the headless suit in front of what look likes the United Nations logo, and Anonymous' signature. Those symbols pervade all the campaigns created by Anonymous. Before moving to the analysis of the symbols, it is important to understand how identification operates.

Identification operates

The use of identification as a mean to persuade has been observed since Ancient Greece, when Aristotle proclaimed the importance of using commonplaces and understanding the audience to promote persuasion. However, Aristotle concentrates his efforts in a rhetoric that is all about convincing and does not give particular attention to the term identification itself. It is Kenneth Burke who constructs a theoretical approach to rhetoric that has identification as the essential aspect of persuasion and, consequently, as the key term of his theory. Burke departs from a perspective based on drama that analyses the use of language as a symbolic system to induce cooperation among human beings.

In order to understand Burke's idea of identification, we should first look at his definition of human beings. Burke ("Man" 493) affirms that people are symbol-using animals whose experiences define the symbolic system used by them and who are in turn defined by it. The author also differentiates identity from the self, defining identity as a social product that is created through the symbolic interaction between individuals, whereas the existence of the self is denied. He affirms that "identity is an active process in which 'I' is merely a unique combination of potentially conflicting corpo-

rate 'we's'" (Attitudes 264). Thus, Burke situates people as a product of their social relations, ideologies, and contexts.

As a result of Burke's definition of man, we can see how the social aspect is important in his studies. It is this fact that sets identification as a key term in Burke's studies since he says that the function of rhetoric is to proclaim the unity of men who are by nature divided (Motives 22). Consequently, identification is the only mean of participating in collective acts, and is considered an essential part in the function of sociality (Burke, Attitudes 267). Furthermore, Jay Jordan explains that identification is important "to a wide range of Burkean preoccupations: sacrifice, scapegoating, organisational behaviour, political affiliations, transcendence" (267). Thus, identification works to bring people together and move them collectively towards the same ideal.

Though the origins of the term identification are in the word identity, it is not about similarity, but joint interests. Burke defines identification by saying: "A is not identical with his colleague, B. But insofar as their interests are joined, A is identified with B. Or he may identify himself with B even when their interests are not joined, if he assumes that they are, or is persuaded to believe so" (Motives 20). Nevertheless, the identity of A or B is not excluded when they come together because of shared interests, being them at the same time consubstantial and independent individuals. Gary Woodward summarises the concept by saying that identification "creates spikes of decisive recognition that can bind us to specific sources, while affirming the boundaries of our own recognised world" (5).

Burke also explains that as the natural division of human beings is the origin of the necessity of identification, both division and identification are constantly subordinate to each other (Motives 22). It is interesting to notice that even the associations formed through identification imply division since people organise themselves in groups that are usually distinguished from other groups, creating an antagonism between "them" and "us". As a consequence, identification offers an attempt to overcome division at the same time that perpetuates it (Jordan 269). In other words, identification results simultaneously in sociality and rivalry, since people tend to tie themselves to the perspective created by a group, at the same time that they ignore or reject other angles.

Woodward affirms that the analogical identification reframes one's experience, while the ideological renames it (33). When either one is in action, it is able to modify one's idea, showing the association between identi-

fication and identity. A modification in mind calls for an identity adjustment and a change of attitude, which has the power to change the way people perceive themselves and the world (Woodward 36; Ambrester 205). Thus, a successful identification can be noticed, at a superficial level, through explicit connections to the group, such as the use of the same vocabulary, and, at a deeper level, in the impact on the symbolic organisation of one's mind.

The three kinds of identification discussed can appear in discourse according to three different strategies. These strategies take into consideration how the audience will be attracted to an specific idea. As do all rhetorical acts, identification occurs when an audience can be addressed and, consequently, convinced. Although Burke points out that one can be one's own audience as long as s/he "cultivates certain ideas or images for the effect [s/he] hopes they may have upon [her/himself]" (Motives 38), rhetorical acts usually have external audiences that can be convinced. Hence, different strategies can be used, together or alone, to create identification with the audience: 1) similarity — when points of resemblance are created among people; 2) commonality — when the audience shares a common ideal; and 3) terms that hide division — when a discourse implicitly moves the audience towards a sense of group (Woodward, 2003: 26). These strategic appeals happen when a speaker is able to talk the same language as the audience "by speech, gesture, tonality, order, image, attitude, idea, identifying your way with his" (Burke, Motives 55). By doing that, the speaker will identify his/her causes with the interests and opinions of the audience.

Burke summarise the three strategies in the following paragraph:

The first [similarity] is quite dull. It flowers in such usages as that of a politician who, though rich, tells humble constituents of his humble origins. The second kind of identification [commonality] involves the workings of antithesis, as when allies who would otherwise dispute among themselves join forces against a common enemy. This application also can serve to deflect criticism; a politician can call any criticism of his policies "unpatriotic", on the grounds that it reinforces the claims of the nation's enemies. But the major power of "identification" [terms that hidden division] derives from situations in which it goes unnoticed. My prime example is the word "we", as when the statement that "we" are at war includes under the same head soldiers who are getting killed and spectators who hope to making a killing in war stocks (*Dramatism* 28).

Here it is interesting to notice that the creation of enemies used in commonality is marked by the striving for perfection that defines human beings in the view of Burke. As so, people tend to create perfect enemies, entities that are not really people, but the embodiment of evil. The author exemplifies with the construction of Jews in Mein Kampf, by Hitler (Burke, "Man" 509) . A contemporary example would be the traditional conflicts between East and West and the creation of villains, such as Osama Bin Laden, as the personification of terrorism. As a consequence of the perfect enemies, there is the presence of the perfect victims, who can identify themselves with each other because of the shared enemy.

Regarding similarity, it is not only seen when an evident characteristic is shared among people, but also when people are invited to imagine themselves in a certain situation to build empathy with those who actually are in that situation, then being an abstract representation of similarity is created.

As a rhetorical appeal presented through the three strategies, identification can fail or succeed at four different levels: associative, admiring, sympathetic, and cathartic. The levels were developed by P. David Marshall in his scholarship about film studies (quoted in Woodward 49). However, they are also useful in understanding social contexts since the three levels can define how people engage with a person or group. The terms are self-explicative and define the state of mind of the audience after receiving a message, implying diverse degrees of engagement with an idea. Though the final aim of identification, as described by Burke, is to move people towards some action, it only happens when associative identification is conquered. In this case, an individual not only identifies his/her views with the view of the group, but also becomes an active member of the organisation.

Burke's perspectives about identification can be applied to understand how Anonymous' symbols can operate as a brand and gather people towards the ideas promoted by the collective. In the following sections, I analyze the three main symbols one by one: the Guy Fawkes Mask, the Headless Man, and Anonymous' signature.

As the collective grew stronger, the meaning of the mask started to make sense as part of Anonymous representation. Nowadays, the icon is used in many Anons' social media profiles and is also a common presence in street protests promoted and/or supported by the collective. Its power as a symbol is even challenged by governments, who have been banning masks in protest because of the massive appearance of Guy Fawkes masks. Such action was taken by the governments of Bahrain, Dubai, Canada, and even

the United States, which used an old law to justify the banishment. As a matter of fact, the related charges can add up to ten years in prison in Canada (Fitzpatrick).

From that year to 1990, two well-known graphic novelists, Alan Moore and David Lloyd, decided to use the icon in their graphic novel, *V for Vendetta* (1989). Lloyd drew a version of the mask, the one that is seen on the streets nowadays, and the story reinforced the old ideology behind the symbol, the fight against oppression. In addition, the graphic novel embedded the mask in the question of how people can empower themselves and fight for their rights. *V for Vendetta*(1989) happens in a totalitarian Britain that uses minorities, such as homosexuals, in medical experiments and controls the lives of its citizens. In this scenario, V, the major character who uses the mask, appears as a dissent who fights against the government and teaches people how they should rule themselves. When the graphic novel was released, V became a popular character among geeks and comic fans. However, it was the movie directed by James McTeigue and written by the Wachowski Brothers, released in 2005, that popularised the mask. The movie was based on the graphic novel, although some alterations were made. When it was released, the image of the mask and its ideology of fighting against oppressive governments were wide spread and those who could identify themselves with this ideology could also identify themselves with the Guy Fawkes mask, the major symbol of the movie and the graphic novel.

When Anonymous adopted the mask as its symbol through a random decision, the ideology worked well with their discourse in favour of freedom of speech. Though the context and framework were changed, which would count as an analogical identification, when an idea is removed from its original framework for another purpose, the ideology behind the symbol was still the same. As said by one Anon, the mask is no longer about blowing up governments, but it is still about giving the power back to people (Anonymous). In other words, the mask represents the fight against any kind of oppression. By making use of a symbol with such a strong ideological appeal, Anonymous could also use the strategy of commonality. In this case, people who identified themselves with the mask's ideology could transfer this energy to Anonymous itself since they had a shared interest represented by the Guy Fawkes mask.

Moreover, the Guy Fawkes mask holds an ample ideological perspective, making it appealing to a wide range of people. As Lloyd proposes, the mask carries no political view other than fighting against tyranny. He even adds that:

The important thing about that mask is that it's used on a widespread level by many people who just want to use it as an all-purpose symbol of resistance to tyranny, even of perceived tyranny. That's the most important thing about that mask. That's why it's been used in so many disparate groups. It's been used in anti-Scientology demonstrations, also used by Occupy Wall Street Movement, also used by protesters in Egypt and in China. [...] It only means that you are somebody that doesn't want to be run by an authoritarian government. That is most of us, and that's why that's so fantastic a symbol.

Noticeably, the loose ideological appeal of the mask is similar to the appeal of Anonymous, which promotes a wide range of campaigns with multiples perspectives; though most of them are connected to oppression.

Though the mask carries a strong power of ideological identification, it can also result in dissociation from Anonymous. It happens because at the same time that the icon is used in fights against oppression and exploitation, it is also at the root of some exploitation systems. The symbol's copyright belongs to Time Warner, and the enterprise has been profiting from large sums of money due to the sales of the item. Moreover, the large scale production of the mask tends to exploit the vulnerabilities of third world countries.

People who work in assembly lines in slums tend to be low paid, a result of the poor labour division of neo-liberal globalisation. As a consequence, some people see the icon as an inconsistency when it comes to activism, causing dissociation from the Guy Fawkes mask, which can be passed on to Anonymous. In order to overcome such criticisms, Anonymous has been incentivising Anons to produce their own masks.

Despite the problematic nature of its production, the mask has become a popular symbol of Anonymous, being shared by many mainstream media as well as by Anonymous' social media profiles. Because of this massive use, it was able to promote a mechanical identification. In this case, no critical thinking is involved to associate the mask with Anonymous. Even if a person knows nothing about Guy Fawkes or *V for Vendetta* s/he can still associate the mask with Anonymous since it has become part of popular culture. The mechanical association is possible because Anonymous has con-

solidated the message of the mask as its symbol. For instance, it is not diffi-
cult to see people calling it "the Anonymous mask" instead of referring back
to Guy Fawkes or any version of *V for Vendetta*. In such cases, the mechani-
cal kind of identification is deeply connected to the strategy of similarity. By
using the mask, even without critical thinking about it or its ideology, one
can have the feeling of belonging to the collective and, as said by Burke, so-
cial ties are the ultimate aim of human beings when interacting with each
other. Moreover, the sense of community created by the mask also has a po-
litical significance. When people deny their individual identities when pro-
testing, they fully assume the role of citizens, forming a mass claiming for
ideals. Thus, the mask does not represent an individual, but the full collec-
tive, and its presence can be summarised in one of the quotes from the mov-
ie: "beneath this mask there is more than flesh. Beneath this mask there is
an idea, Mr. Creedy, and ideas are bullet-proof" (*V for Vendetta*). By becom-
ing ideas, citizens are no longer targetable and subjected to repression, but
act as a unison voice to express dissent, reinforcing the functions of sociality
through identification and also strengthening Anonymous as a community.
Though the logo is not so popular as the mask, it still stands for Anonymous,
appearing in its widely followed Twitter account, AnonOps, and used in
some practices of e-graffiti. Thus, it deserves some consideration here. The
logo was heavily marked by the remix culture since it re-appropriates the
symbol of the UN in order to pass on Anonymous' message. As opposed to
the mask, the logo is not widely discussed and does not have any historical
background apart from the UN symbol. However, some interpretations can
be found online.

    Jason Huff (2011), for example, presents a theory, a bit forced, about
Greek references, though none of the Anonymous channels or profiles has
ever discussed such presences. As a matter of explanation, Huff argues that
the man in the picture has no arms and the olive branches work as wings;
though it seems that his arms are crossed on his back in a typical position of
a business man while the olive branches are originally part of the UN logo.
By reaching this conclusion, Huff argues that the image resembles Nike, the
Greek goddess of victory. Meanwhile, other people affirm that the man is in
fact an adaptation of a René Magritte painting, The Son of a Man
(OhInternet). As no explanation can be found in Anonymous channels, it is
difficult to affirm from where the image of the man came or what it repre-
sents. However, in the remix culture, interpretation is free so people tend to

interpret symbols according to their own knowledge of world. What is clear about the faceless man is that it stands for anonymity and leaderlessness, two of the concepts defended by Anonymous.

The appeal promoted by the signature is made through the strategy of hidden division. As the catchphrase uses the pronoun we, it is expected that there will be a "they", a group that should expect Anonymous' actions; since the signature gives no other option, people are expected to take part in one of those groups, being with Anonymous or its target. The argument is even more compelling when presented by the "spectaclish orientation" (Coleman, "Aesthetic") that is often present in Anonymous' videos. Moreover, the signature can be reinforced by the lines: "The corrupt fear us / The honest support us / The heroic join us / We are Anonymous". By using this sequence, the distinction between "them" and "us" also becomes a question of good and bad, making it clear that if one wants to stand on the good side, s/he must be part of Anonymous. Of course, in real life individuals can also choose just to ignore the message, though the speech per se does not present that as an option. Consequently, the signature works as an ideological appeal in which a role is given as if the audience were already in this position; thus, denial is almost non-existent in terms of the message. Though the ideological appeal is present, the ideological identification is not held by the signature since it has no ideological power if disconnected from the collective; so, the ideological appeal is in Anonymous as a collective, not in the signature itself.

The creation of two distinct groups through the use of the pronoun "we" makes the signature an interesting piece when it comes to identification as well as of its counterpart, division. In this piece, we have a clear example of how identification is able to create sociality and rivalry at the same time: the ones who agreed with the tagline and feel that they are part of Anonymous exercise socialization; meanwhile, the ones on the other side will be seen as the corrupted people that Anonymous should fight against, appearing as the rival faction. Interestingly, the fragment which is sometimes used in association with the tagline, "The corrupt fear us / The honest support us / The heroic join us / We are Anonymous", offers the audience the possibility of engaging with Anonymous in different levels. Those levels can be compared to the ones proposed by Marshall, as mentioned by Woodward: associative, admiring, sympathetic, and cathartic. In this case, the associative is represented by the "heroic" ones who will join Anonymous, while the admiring and sympathetic levels are seen in the "honest"

ones who support the cyber-activist collective. On its turn, the cathartic is seen on the ones who just completely ignore the message.

It is also important to notice that the signature operates as a mechanical kind of identification since it is automatically associated with Anonymous, and an individual can unconsciously accept it or not. The presence of a mechanical identification associated with the strategy of hidden division makes the signature quite strong when it is not considered critically, since both terms operate in an unconscious manner. In addition, the implicit creation of two distinct groups also induces the strategies of commonality and similarity. Commonality occurs when a person agrees to share in the name of Anonymous, and also accepts the other group as an enemy. Meanwhile, similarity is present in the idea of group itself and the sense of belonging to this faceless organization.

The signature, like the logo, is also not so strong as the mask, though it is present in most of Anonymous publications and also used as sign of protests in the streets. It happens because the visual impact of the mask is much more significant since it has a strong ideological factor and also works to preserve one of the main characteristics of Anonymous as a collective, its culture of anonymity. However, even if the symbols vary regarding their power of appealing, it is undeniable that they are important in creating the image of Anonymous. Nowadays, this image is even seen as a brand inside the cyber-activist world.

It would be a simple question of brand identity if Anonymous were not a porous loose collective when it comes to participation. As everyone can write in the name of Anonymous and use its identity to promote his/her own ideas, branding allows a double process of identification: the symbols can make a person identify him/herself with Anonymous, but it can also make someone who is already engaged with Anonymous accept an idea promoted under the collective's visual identity. As those ideas are freely published and do not depend on the authorisation by a leader, they heavily rely on public acceptance to grow strong in cyberspace. This acceptance can be seen when a large number of people start to share an idea and it goes viral. Thus, being branded by Anonymous plays an important role in the legitimisation process that can decide if a cause will live or not on the Internet.

For instance, not all the campaigns that have been held by Anonymous were created by the collective. Some of those campaigns started with other organizations; however, when their names were associated with Anony-

mous, they could make use of the brand identity of the collective to produce identification for their own causes. An example is the campaign against Monsanto. Though Anonymous had already initiated a campaign against Monsanto and genetically modified food in general, as a part of a movement called #Operation Green Rights, it was not the collective that created the march in 2013. In this case, the main website that organized the March Against Monsanto, which happened all over the world on 25 May 213, announced that Anonymous was a sponsor, but not the organiser. As a sponsor, Anonymous promoted the cause in its social media profiles, such as Twitter, Face book, and Youtube, calling the attention of Anons to the March. By doing that, the collective was using the organizational power of cyber-activism in order to transfer the energy from Anonymous to the March, trying to mobilize a large number of people to go to the streets and protest against Monsanto. One piece of evidence that this transfer works is that the March had a large number of people using Guy Fawkes mask.

Thus, as the symbols used by Anonymous are now able to stand by themselves and fully represent the collective, they have become powerful carriers and transfers of brand identification. By contrast, dissociation can also happen. When people do not feel compelled by the message carried by Anonymous or even condemn the actions taken by the collective, they tend to automatically reject an idea promoted under the name of Anonymous. The coexistence of the two possibilities, identification and dissociation, shows how the cyber-activist collective can really work as a brand, since the same phenomena can be seen in the market-place. In other words, people tend to buy new products released by brands that they like and reject new products whose brands are not part of their identities. As a consequence, when Anonymous created its visual identity as a cyber-activist brand, the same process can be observed in the campaigns promoted by the collective.

The political movement for disabled people`s rights provided an alternative to medical discourses: that of social oppression. In the 1970s and 1980s, humanist calls for equal rights began to add disability to the inequities of race, gender, and sexuality (see Barnes, 1996). In education, `mainstreaming`, in which children with disabilities were placed in ordinary classrooms, became a rights issue for students and their parents. Unfortunately, some of these ordinary classrooms did not have facilities to be able to assist students with disabilities with their education. (For an interesting critique of textual rhetoric regarding binary positions on mainstreaming in a range of writers differing in ideological stance see Brantlinger, 1997).

In the 1980s there was a more postmodern move towards the idea of `inclusion` in education. There was a shift in perspective away from the idea that some students with `mild` or `moderate` disabilities should be moved into ordinary, business-as-usual classrooms. Instead, inclusion began to consider the processes by which a student becomes a member of the classroom group, in a two-way process in which both `regular` and `disabled` students learn to get along and work with each other.

Recently the work on inclusion in education has become more critical about the dualism of able/disabled as another socially constructed divide. Stone (1993) and others argued that inclusive approaches may hide an assumption that there is still a dominant group which makes the decision about which children will be `included`. Inclusion, in this view, is a more sophisticated strategy of assimilation. The `disabled` must still `fit in` to a reconstituted `diverse` classroom or be excluded from school life.

One future project in a critical educational psychology could be to consider the similarities between political aspirations of groups who wish to claim an identity based on disability with peoples from minority ethnic groups. Deaf parents have lobbied in several countries against forcing non-hearing children to assimilate to the norm of spoken language, arguing that it is a suppression of Deaf culture. This has some similarities to the kura kaupapa movement in New Zealand, which is a parallel schooling system for indigenous students who are taught in the Maori language. In future there could be more attention paid to the preferences of students with disabilities regarding the kinds of classrooms and facilities they would prefer. There might also be further critical deconstruction of the able/disabled dichotomy that could lead to more recognition that each person has multiple selves that may be abled or disabled at different times and places in life. The local and national context for considering issues of special need is directly affected by government policy changes. As Dessent (1992, p. 37) noted regarding the situation in the UK, educational psychologists now do not just focus on defining which children are special and deciding how to work with such children; they must also work towards `defining resource-worthiness`. New Zealand has undergone similar policy changes. Resourcing of special needs has become the province of individual advocacy, making it harder for communities to work together to create schools that make room for all kinds of difference amongst students. These policy moves point to the urgent need for critical work in educational psychology which challenges these individu-

alising assumptions. There are already strong links between people working together towards more responsive, inclusive education across various countries (see Booth and Ainscow, 1998).

Some emerging examples in practice are already around to show what educational psychology might look with a stronger critical direction. Rather than focus on the specific areas identified earlier as crucial parts of educational psychology (e.g., learning, motivation, etc.), a challenging possibility for the future is to create more fractures across areas. A more radical deconstruction of the individual would have huge implications for reconceptualising areas such as learning, abilities, motivation and self esteem.

There could also be new kinds of relationships between research and practice, between writing, reading, deciding, acting, discussing. Research in educational psychology could become part of the ongoing revisioning of the field and its place in the lives of children and adults as part of lives reflective about their governing circumstances. Bringing together collaborative research groups with some of the new methodological techniques provides other possibilities. There could be a widening of the collaborative research process to include children and young people as well as researchers, teachers and educational psychologists, all providing different perspectives on problems of mutual concern.

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The imagine of reconstruction memory in Las Carta's Que No L'ligerion

Martin Andreas, Colin

Abstract   *Ligerion Legal is the division of Ligerion focusing on legal representation of foreign clients' interests in Russia. We base our work on the key areas of commercial activity: corporate, M&A, finance, litigation, dispute resolution and tax.Ligerion Legal team has an extensive experience in implying the interests of the clients in the Russian market, combining cross-border and local specifics. The Russian and CIS market has its own distinctions; however, we are looking at those as our client's opportunities. This means the team is focused on the ultimate result – achieving the goal of a client, taking into consideration such legal and practical features which can be implemented in this region.*

Keywords: *L'ligerion, Las Carta, divison, Russian.*

Introduction

Ligerion Legal team is well known for resolving most complex legal cases both out-of-court and in the dispute stage. Ligerion is providing legal support for the clients who wish their interested to be fully protected in Russia and CIS.

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Our team has advised and led the transactions for largest restructuring and litigation deals in Russia, however, we are keen to apply our knowledge at middle-size and minor deals and matters, where a business seeks support and can benefit in cooperation with Ligerion and its team. Whether describing the distillation of human labor into commodities or the representation of affect through objects, Kenneth Burke regularly attends to the interlaced agencies of people and their surroundings, anticipating Bruno Latour's claim that "things do not exist without being full of people."[1] This essay locates such lively objects in contemporary cinema, uncovering varied forms of identification between human and extra human materiality and thus building on scholarship that links Burkina theories of consubstantiality to the rhetoric of film (Blakesley; Oktay; Perez). The argument concentrates especially on Icíar Bollaín's *Even the Rain* (2010), a Spanish film that depicts the troubled production of a movie about Christopher Columbus's arrival in the so-called new world. Bollaín's picture depicts a fictional shoot in Cochabamba, where the crew draws on lush settings and an eager cohort of inexpensive extras to evoke the historical period without recourse to computer-generated imagery. The attractions of the location fade, however, as many of the actors become embroiled in protests over the city's water policies. As early skirmishes escalate into a full-scale water war, the same director/character who lauds indigenous opposition to the Spanish occupation comes to subordinate present-day protests to his artistic vision. Deriving in part from Howard Zinn's *A People's History of the United States*, *Even the Rain* establishes relations of identification between gold, water, and film so as to connect modes of imperial violence across more than five centu-

ries.[2] Bollaín both condemns that violence and undermines any sense of safe, critical distance from it, for even as she distinguishes her methods from those of her invented filmmakers, her metafilm calls attention to its own set location, its own dependence on the labor of underpaid extras, its own consubstantiality with the object of critique.

To note likenesses between working conditions on the set of *Even the Rain* and the conditions the movie dramatizes is to evoke what Burke calls "ambiguities of substance." The word substance may "designate what a thing is," he writes in *A Grammar of Motives*, but it "derives from a word designating something that a thing is not [...] Or otherwise put: the word in its etymological origins would refer to an attribute of the thing's context, since that which supports or underlies a thing would be a part of the thing's context" (23). To describe the substance of a phenomenon is to deal, as Burke so often does, with the interdependencies of distinction and concurrence, singularity and situational entanglement. Bollaín and her fictitious director Sebastián may be substantially joined in their cinematic renunciations of Columbus's conquest, but their shared substance does not imply sameness. She distances herself from the character, after all, by juxtaposing his resounding affirmation of sixteenth-century indigenous resistance with his more limited concern for immediate public demonstrations in Cochabamba. Sebastián's movie exists both inside and outside Bollaín's, ambiguously serving as the guts of her production and the thing it defines itself against.

Attention to ambiguities of substance, while illuminating the relation between the metafilm and its nested counterpart, gives viewers a way to understand *Even the Rain*'s articulation of contested material phenomena across vast historical terrain. The coming argument establishes intertextual connections between *A Grammar of Motives*, *A Rhetoric of Motives*, and Gilberto Perez's "Toward a Rhetoric of Film: Identification and the Spectator," each of which addresses relations of consubstantiality not just between retors and audiences but between characters and the nonliving things that populate the narrative frame. The essay then describes identifications between the things themselves, showing how those correspondences condense and intensify the argument of the text they inhabit. To posit "correspondence" between a prized, terror-infused substance in the Age of Discovery, the substance of the water wars, and the substance of their cinematic representation honors the Burkean idea of ambiguity, implying likeness without unity and hinting at dialogic connections between extra human

phenomena. Such linkages, while distinct from those outlined by Burke and Perez, come to us similarly permeated by the social character of rhetorical exchange, and they remain every bit as grounded in living negotiation and struggle, compromise and conflict.

Cogent as is the film's association of substances across time, such associations nevertheless risk undercutting audience identification with the picture's political project. With such risks in mind, the argument concludes by addressing the objection that the contexts are too divergent, too particular and nuanced, to allow for parallels. Such evaluations have a degree of validity, though they tend to interpret the conceptual overlap between substances as too perfect rather than partial and ambiguous. Critical emphasis on the movie's purported contrivances deemphasizes its self-consciousness, for at the very moment the text most powerfully fuses the narratives of Columbus's brutality, the water wars, and the exploitation of film-workers, Bollaín calls attention to *Even the Rain* as a dream structure—and one that courts hypocrisy by under compensating indigenous workers even as it censures such practices. As Isabel Santaolalla implies in *The Cinema of Icíar Bollaín*, and as the director herself attests, the question of how properly to compensate those workers remains unanswered. Although Bollaín claims that her crew showed more labor consciousness than her fictional producer, she expresses concern about the formation of onset classes and the difficulty of avoiding them (DP/30). If her imagined filmmakers constituted straightforward scapegoats, viewers could leave the experience feeling cleansed of the bad faith the film portrays. But *Even the Rain* provides no such comfort, insinuating instead the audience's complicity with the modes of power displayed onscreen. Visceral reaction to that insinuation may explain the initial impulse to resist the film, to seek sure division from a thing that identifies itself with us.

Burke suggests that where Marx demonstrates the identification of life with profit-generating mechanism, he engages in resolutely ethical inquiry, discrediting the logic of Capitalism by describing its operations in systematic, "materialistic" fashion. *Capital* details a system wherein those who purportedly control the means of production become dependent on those means, and those who labor for the over class find themselves fastened to—worse yet, reduced to—machinery. In Burke's view, materialist criticism aims to disrupt these modes of consubstantiality by investigating their historical concealment.

Such criticism concentrates not just on the treatment of wage earners as objects but also on the identification of their labor with the commodity-form. Framing commoditization as a type of identification requires recognizing what Yakut Oktay describes as the "flexibility" of Burke's theory, its capacity to illuminate rhetorical transactions that transpire not only in words but also "beyond language" (*KB Journal*). Those transactions occur through the reutilized, profit-driven motions of bodies as much as through verbal discourse or deliberate acts of persuasion. The commodity at once concretizes labor's output and represents the expropriation of that output from the subjects who produce it. Barry L. Padgett calls this expropriation "the alienation of the laborer into the product" (7). The estranged object expresses consubstantiality with its maker, simultaneously embodying the worker's creative vitality and marking a separation from it. Hardly just a signal of individualized alienation, however, objectified labor condenses what Harry Cleaver calls "a set of power relations" that pervades social experience under Capitalism (83). Those relations involve an apparent interdependence between subjects who control the means of production and subjects who activate those means—a perceived co-reliance accompanied by various historical antipathies, most prominently between managers and employees but also amid the strata of the rank-and-file. When *A Grammar of Motives* addresses the commodification of workers themselves, it contests forms of calcified value that are shot through with those modes of antipathy, and it defies the "set of power relations" that systematic self-estrangement helps to sustain.

Whereas *Grammar* briefly addresses the transfiguration of people and social processes into commodities, *A Rhetoric of Motives* addresses the identification of people and things by examining how affect installs itself in the material surround. To illustrate such identification he imagines a novelist who, "ending on the death of his heroine, might picture the hero walking silently in the rain. No weeping here. Rather stark 'understatement.' Or look again, and do you not find that the very heavens are weeping in his behalf?" (326). However prosaic the homology between setting and a character's action, Burke memorably identifies the animate with the inanimate, carrying forward from *Grammar* the idea of a scene-act ratio. The scene constitutes an appropriate backdrop for human action just as the act finds expression through its surroundings. If we accept the (con)fusion of scene and act without recognizing it as one, the acceptance likely stems from our recur-

rent exposure to—and concomitant identification with—the conventional metonymies of popular fiction, whether novelistic or cinematic.

Inventive filmmakers sometimes rely on these metonymies to unsettle viewers' long-held assumptions. In "Toward a Rhetoric of Film" Perez locates such techniques in the films of Carl Theodor Dreyer, who gives viewers false comfort by associating characters with the fecundity of their surroundings. "Young lovers are shown walking in a meadow," writes Perez, "with flowers around them, trees, a sunny sky with a few puffy white clouds, maybe a river softly flowing in the distance. This is of course a romantic cliché. The young lovers are being identified with nature." In Dreyer's *Day of Wrath* (1943), the sanguine coding of nature soon gives way to tones of reproof, as the film introduces attitudes that prevailed centuries before:

Set in seventeenth-century Denmark, the film takes us back into a Lutheran society that looked upon nature as dangerously pagan, a realm where witches roam and the devil lurks. We heirs of romanticism may admire and embrace nature, but those Lutherans would keep it at arm's length. Set in seventeenth-century Denmark but of course aimed at us who take a different view, *Day of Wrath* does not make it easy for us to decide (as Arthur Miller does in *The Crucible*) that we are right and they were wrong. Dreyer has cunningly, unsettlingly constructed his film around the split between these two different rhetorics of nature, these two different ideologies.

Although Dreyer's audience might interpret the narrative as validating modern perspectives, Perez finds only ambivalence in the structure of the picture, which gradually shows the "natural" lovers to be engaged in acts of betrayal and incest. When viewers identify with those figures early in the movie, they bring their social and historical contexts into conversation with those of the characters and the filmmakers, with results that are never certain and at times deeply disconcerting. Whatever the effects, to watch the production of consubstantiality between agents and scenes, persons and things, involves a concomitant overlap between the contexts of dieresis and reception, all of which occasionally feels more like a violent collision than a relaxed integration.

Perez locates just such a collision in Martin Scorsese's *Taxi Driver* (1976), which presents audiences with a psychological portrait so intimate as to be claustrophobic, hailing us as sympathetic spectators while repeatedly throwing our sympathies into question. The patterned alternation of affinity and disgust exemplifies a Burkean ambiguity of substance, as the

film produces outraged repulsion in the very attempt to establish relations of commonality between viewer and anti-hero. For Perez, this pattern helps clarify distinctions between identification and what Murray Smith calls "alignment" and "allegiance." Alignment "describes the process by which spectators are placed in relation to characters in terms of access to their actions and to what they know and feel," while allegiance signifies "approval, taking sides with the character in a moral sense, rooting for the hero against the villain."[3] Whereas Smith believes that the term "identification" typically conflates alignment and allegiance, and wishes to replace that broad analytical category with more exacting concepts, Perez attributes to identification meanings that alignment and allegiance cannot encompass. Of *Taxi Driver* he writes that even though we don't approve [of Travis Bickle], even though we don't even like him, do we not in some significant way *identify* with him? How else to explain our response to that scene [. . .] in which Travis, having succeeded in getting Cybill Shepherd to go out with him, chooses to take her to a porno movie? We feel acute embarrassment. This may not be exactly what he feels, but surely we wouldn't be feeling it if we weren't putting ourselves in his place. We don't want to be in his place, we want to get out of there, but the film leaves us no choice, and it derives its peculiar impact from the way it puts us there. ("Toward")

That impact depends in part on similarities in dietetic context and context of reception. Many viewers feel the embarrassment that Travis would feel were he better attuned to his rhetorical situation, because we have been interpolated by social and sexual conventions he manages to miss. More salient still, we cringe also at how the scene identifies Travis with a particular kind of material culture, as manifest in the "blue movie" house as well as the glimpses and muffled sounds of the offending film. Betsy bolts for the door not just in response to Travis's violation of social expectation, but because the film comes immediately to stand for his intentions toward her, regardless of whether he would claim those intentions himself. Just as Dreyer's lovers become linked to nature in *Day of Wrath*, Bickle becomes identified with his surroundings in ways not easy to escape, no matter his readiness to apologize or eagerness to try another approach. In an ironic turn that contradicts his longing for a "real rain" to cleanse New York of its seedier element, the mise-en-scène of Travis's failed date embodies the same vice he wishes to eliminate.

Whether figuring mise-en-scène in terms of a scene-act ratio—"the heavens weep"—or tracking the objectification of labor in the realm of eco-

nomic production, Burke's theorization of rhetoric involves regular consideration of dialogic relations between the human and extrahuman. What we encounter less frequently in Burke's work, and what will prove key to our analysis of *Even the Rain*, is consubstantiality among nonliving objects in the diegesis. Throughout Bollaín's film, certain of those objects express hierarchical relations maintained by violence, the threat of violence, or what amounts to the same thing, the threat of resource withdrawal. Various people in *Even the Rain* passionately decry one type of violence while performing another, giving the audience few characters with whom to safely ally themselves. Even if those audiences identify at first with what Burke terms the "orientation" of key figures (*Permanence* 21), we may balk when a wider view of those figures' social and material circumstances contradicts their previously clear-cut politics. Such contradictions arise with frequency as the film frames multiple, shifting perspectives including those of the fictional producer and director, the indigenous actors and those who hail from outside Cochabamba, the documentarian who covers the making of the biopic, the fictional Arawaks, as well as Columbus and his crew. Those perspectives all involve an orientation toward one or more of *Even the Rain*'s focal substances, though the movie generally destabilizes the audience's allegiance to any single standpoint. Once we identify with the critique of one object and its concomitant social relations, we subsequently find ourselves identified with another, similarly vexed object. The consubstantiality of objects in *Even the Rain* draws viewers into a process of what Perez describes as "comparative ideology," a juxtaposition of contexts wherein we fuse historical analysis with critical self-consciousness, and in which we stand implicated by Gael García Bernal's reflection on the film: "In Latin America this is nothing new. This is where we come from. This New World emerged from terrible violence and ambition, which led to what we have now" (Santaolalla 202).

To suggest that Columbus's conquests gave way to contemporary forms of social violence, or that present-day expressions of corporate empire are "nothing new," does not entail an equation of disparate historical periods. The substantial linkage of power-laden objects—and here we should remember Burke's idea of substance as ambiguous, as evoking both the object and its exterior—involves acknowledging their difference as well as their likeness. Honoring such ambiguity, the next section details correspondences between objects in three different scenes: first, it describes a

segment of Sebastián's film in which the Spanish occupiers force indigenous people to pan for gold as a tax to the crown, and it focuses on the water-drenched quality of the ensuing drama; the section then addresses scenes immediately before and after the panning sequence—one in which the fictional producer Costa depicts his extras as inexpensive materials and another in which Antón, the actor who plays Columbus, alerts one of the indigenous actors to the division of labor that makes the movie possible. In specifying sometimes overt and at other times quiet correspondences between substances, the scenes set up a met cinematic dialogue between histories of "terrible violence and ambition," accentuating not their interchangeability but their resemblance. By joining a chain of objects to a chain of social histories, the film shares Burke's interest in the mutual elucidation of people and things.

The trinket that designates forced compliance in Zinn's history becomes the locket in *Even the Rain*, the vessel that contains the ritual offering. Whether designated via a copper ornament or gathered in a locket, the gold remains soaked in a specific set of social relations marked by national sponsorship of theft, slavery, and wholesale slaughter of native populations, much of it undertaken in the name of Christian progress. Burkean thought holds relevance to that history insofar as he tracks the dense accumulation of meanings in the extrahuman; to use Thomas Rickert's formulation in *Ambient Rhetoric*, Burke "advocates seeing how social drama plays through material things" (208). Although Rickert resists the symbol-using subject/inanimate object dichotomy that often informs Burke's considerations of thing-rhetoric, the idea that motive and orientation inhere in objects and environments rather than individual psychology constitutes a valuable advance in theorizing communicative ecology. Zinn's book and Bollaín's movie work in slightly different ways not just to dramatize the rapacious pursuit of a fetishized substance, but to accentuate how that substance both mediates and becomes sodden with the social drama that "plays through" it.

As *Even the Rain* examines that drama, the "extras" who perform in Sebastián's production find their own natural resources appropriated by outsiders claiming interest in local progress. Although Sebastián regards the extras' troubles as insignificant by comparison to the Columbus story, the prominence of water in the lineup scene connotes its correspondence with the gold of past epochs. His obsessively focused orientation renders him insensitive to that correspondence, but the interplay of metafilm and interior

film brings the identification of substances powerfully into view—or, to make further use of the Burkean lexicon, as audiences perceive the shifting "circumference" of Sebastián's project from a recreated, conflict-ridden Haiti to the immediate violence occurring near the film-shoot, *Even the Rain* invites us to compare the substances that motivate the distinct struggles, and to critique the fictional director's hesitancy to do so.[4] Once early sequences in *Even the Rain* alert audiences to the privatization of water in Cochabamba, we bring that awareness to later depictions of Discovery-era violence: indigenous people panning for gold in a flowing stream, and the raucous splashing that attends the journey to the chopping block, strengthen the film's already pronounced connection between Zinn's "history from below" and more contemporary forms of exploitation.

Those forms of exploitation in *Even the Rain* have their corollary in the actual Bolivian water wars, which occurred a decade before the release of Bollaín's picture. Fabrizio Cilento explains that in the late 1990s, Bolivia entered into an agreement with the Bechtel-supported *Aguas del Tunari*, which generated "a 300% rise in consumer charges" and forced many people to spend "one-third of their income on water" (248). The price increases, along with resentment that a necessary public utility—even the rain—could be so shamelessly commodified, led to an uprising devoted to nullifying the contract. The protests built on previously established resistance to Bolivia's Law 2029, a statute that affords external organizations rights to supply water "to centers of population with more than 10,000 inhabitants" while demanding that "local organizations such as cooperatives or neighborhood associations" respect those agreements (Assies 17). When people refused to forgo their communal wells or subjugate the ritual value of water to its exchange-value, *Aguas del Tunari* manager Geoffrey Thorpe threatened to cut off the supply to all who would not pay (24). Outraged citizens soon occupied the Plaza and set up blockades, engaging in confrontations with troops intent on quelling the protest.[5] As the events drew international attention, the Bolivian government felt increased pressure to reconsider Law 2029 as well as the troubled corporate contract. The protests resulted in a series of government concessions that included the voiding of the *Aguas del Tunari* agreement, revisions to Law 2029, release of imprisoned dissenters, and financial remuneration for the wounded as well as the families of the slain (Assies 30).

By situating the Columbus biopic amid such turmoil, and accentuating the watery motif of key scenes, Bollaín establishes historical juxtapositions akin to Perez's "comparative ideology." As the comparison unfolds, the correspondence between gold and water proves to be at once startlingly apt and necessarily imperfect. Cilento praises *Even the Rain*'s "confluence of temporalities," contending that the "short circuits" between historical periods imply a charged connection between "colonialism (what went wrong)" and "neocolonialism (what is wrong)" (247). In both periods, powerful emissaries appropriate the resources of the local community, exacting payment from the indigenous people in the form of labor or money. Justifying their actions as tending toward native betterment, the emissaries impose an idea of socioeconomic order first through the violence of hegemony and then through physical terror. The "terrible violence and ambition" of the early era, to return to Bernal's observation, prefigure "what we have now."

Still, those who recognize how gold and water correspond in the film will note significant dissimilarities as well. The process of identification, as Burke insists, presumes a state of difference. In "A Note on the Writing of *A Rhetoric of Motives*," Michael Feehan maintains that

Burke's identification differs from some psychological theories of identification in rejecting the idea that identification involves a merger so complete that the separate identities dissolve into one. Burke's identification reaches toward consubstantiality not transubstantiality. (*K. B. Journal*)

However evocative of earlier modes of oppression, the Cochabamba water wars were not transubstantial with those practices, and did not, for instance, involve the ritualized maiming of people for failing to honor the demands of an occupying force. The contemporary expression of such force is more economic than royal or national, though certain nation-states prosper greatly while countries like Bolivia continue to struggle. To such distinctions we should also add the most obvious, geographical discrepancy: for although Cochabamba constitutes an inexpensive option for producing the picture, it differs dramatically from the areas where Columbus made his expeditions. Bollaín emphasizes the problem by having María, the young woman hired to make a behind-the-scenes documentary of Costa and Sebastián's production, question her employer's choice of venue: "We're in Bolivia. It doesn't make much sense. 7,500 feet above sea level, surrounded by mountains, and thousands of miles from the Caribbean." Sebastián echoes María's critique, playfully blaming Costa for privileging budgetary considerations over historical accuracy. Costa explains that if money were the

primary concern, they would have shot the movie in English—to which Sebastián retorts, "Spaniards speak Spanish." Even as Sebastián affirms María's position, however, she insists on linguistic divisions that neither he nor his film acknowledges. "So Spaniards speak Spanish," she interjects with amusement, "and the Taínos that Columbus found speak Quechua?"[6]

Costa finds María's critique unimpressive, as his orientation as film-producer predisposes him toward realizing Sebastián's vision with the least possible expense. His managerial perspective attains clarity in a metafilmic moment that precedes the scene of taxation and punishment, as he recounts during a phone conversation the advantages of working in Cochabamba. "Fucking great, man. It's cheaper to get a man to sit on a light stand than to buy a sandbag," he says. "Two fucking dollars a day and they feel like kings. Throw in some water pumps and give them some old trucks when you're done and ¡*listo*! [ready!], two hundred fucking extras." He delivers the soliloquy within earshot of Daniel, a would-be extra whose intensity on- and off-set catches Sebastián's attention and wins him the role of Hatuey, the Arawak chief who helps lead a revolt against the Spanish invasion. Although Costa's monologue dominates the scene in aural terms, the camera mostly concentrates on Daniel's reaction, featuring his face in medium close-up and keeping him in focus as Costa makes his call in the blurred background. Given that the call transpires in English, he presumes that Daniel will not understand. Once Costa finishes the conversation he approaches his actor with Spanish words of congratulations for the scenes shot thus far. Daniel responds—in English—"Fucking great, man" before explaining in Spanish that "I worked in the States for two years in construction. I know the story." Having heard Costa reduce his coworkers to sandbags, and realizing the insincerity of the various forms of payment given to the Cochabamban community, he is in no mood for hollow compliments. Working in the US taught him both the English he would need to recognize Costa's insult and the tendency for foreign management to treat his people as interchangeable objects.

By situating concerns about film labor alongside the taxation scene, Bollaín broadens the correspondence between gold and water so that it includes Sebastián's movie. Coding film as yet another substance permeated by hierarchical social relations, *Even the Rain* addresses an issue that has received limited attention in the scholarly study of cinema and in movies themselves. Danae Clark specifies this inattention in *Negotiating Hollywood: The Cultural Politics of Actors'* Labor, encouraging scholars to consider mov-

ing pictures as commodities in the Marxian sense, and thus as "quantities of congealed labour time" (83). Such consideration constitutes a break with conventional film criticism, which tends to highlight the relationship between image and spectator rather than the work of making movies. Although she praises Richard Dyer's investigations of the star system, she regards his orientation as complicit with the forms of corporate Capitalist ideology that obscure the work of people further down the compensation ladder (xii). Taking inspiration from Murray Ross's *Stars and Strikes*, Clark reorients readers toward the efforts of film extras, who tend to comprise the largest percentage of actor labor (19). She admits that such labor is difficult to examine given its often "sporadic" and "undocumented" character but she also suggests that without creative efforts to address the problem, the study of film will likely persist in its attention to consumption of movies while maintaining a thin view of their production (5).

Despite the force of her analysis, there is no need to cordon off film labor from audience engagement, as they both contribute to what Clark describes as the "'work' of cultural (re)production."[7]*Even the Rain* encourages us to bridge those modes of analysis by fostering audience identification with the film's self-consciousness about working conditions onset. Antón, the veteran actor who plays Columbus, embodies that reflexive appeal. After watching rushes of the taxation scene, he praises Daniel's daughter Belén for her harrowing performance in Sebastián's picture, hoping aloud that Costa is paying what her acting is worth. She responds with pride that she receives "a lot more than the extras." Antón makes a show of being impressed and then tells her that he will make two million bolivianos, or approximately three hundred thousand dollars, for his part in the film. Without mockery or malice, he attempts to alter her orientation toward moviemaking by briefly describing the stark inequalities of power and pay that it involves. The same person who helps bring Sebastián's vision of systematized exploitation to the screen shows a cunning awareness of his own participation in such a system, and takes multiple opportunities to orient the crew toward the paradox in which they are caught. Although Antón's alcoholism tends to muddy his perspective, he proves attuned to the material and historical homologies that arise while filming the Columbus biopic in Cochabamba. To identify with Antón is not merely to have a sympathetic reaction to a fictional persona but to experience, in Perez's sense, a convergence of ideologies once presumed discrete. As the upcoming section will show, some viewers refuse that convergence, resisting identification not

just with characters but also with what Amy Villarejo describes as the film's "project." For such viewers, the project of demonstrating consubstantiality across epochs looks too much like conflation.

The first objection to Bollaín's project concerns the narrative as a whole, though it typically concentrates on just one scene. The scene begins inside Sebastián's movie as Spanish soldiers round up dissident Arawaks for punishment. As the soldiers tie the men to crosses, the camera lingers on Hatuey/Daniel, who refuses a final blessing from an attending priest, proclaiming hatred for the Spanish god and Spanish greed just as his captors light the pyre at his feet. The community of enslaved Indians then chants "Hatuey!" as he and twelve others slowly burn alive. The next shot focuses on Sebastián whisper-chanting Hatuey's name on a hillside overlooking the action. After an interval in which his voice mingles with those of the extras, he calls "Cut!" and applauds his crew. As Daniel and the other actors disentangle themselves from their crosses, a police vehicle arrives on the scene. Officers apprehend Daniel and prepare to transport him to prison as punishment for participating in the Bolivian water protests. But before the police can leave, the extras surround the vehicle. Wearing Arawak clothing, they flip the car and free Daniel from his captors. As the police emerge with guns drawn, Costa and Sebastián intervene to protect their investment. While Costa attempts to defuse the tension, a few extras surprise the officers by seizing their weapons, allowing Daniel to escape into the forest alongside a group of actor-activists. Dazzled by the "confluence of temporalities," and the speed with which the circumference of indigenous resistance expands before his eyes, Sebastián speaks once more in the reverent tones with which he chanted Hatuey's name: "It's like a dream," he says to Costa.

When the extras come to Daniel's aid, they do so not merely to defend the movie but to safeguard a leader in the fight against price hikes in public utilities. While fusing narrative layers as powerfully as any sequence in the picture, the scene designates in concentrated ways the identification of gold, water, and film, as Daniel comes to embody and resist the relations of exploitation embedded in each substance. Despite the summative character of the scene, some reviewers object to what they see as *Even the Rain*'s narrative contrivance. Comparing Columbus-era atrocities to contemporary practices of corporate greed, or worse yet, the vicissitudes of filmmaking, seems to such viewers facile and reductive. Whereas Burke argues that any vocabulary for representing a phenomenon involves a necessary reduction, a cod-

ing of one thing in terms of another (*Grammar* 96), some terministic screens provoke controversy insofar as they elide historical distinctions. Dismissing the movie's "obvious parallelism" (Schenker) and "earnest didacticism" (Wheeler 246), critics oppose using the idea of imperialism to equate vastly different modes of exploitation. From such a skeptical perspective, Sebastián's assertion of the dream-like quality of Daniel's escape looks especially suspect. If it signals the realization of Sebastián's fantasy, it clumsily illustrates his narcissism. If it connotes his surprise and disbelief, it suggests his obliviousness to parallels that critics like Schenker find all too obvious.

There is, however, another way to read the line that identifies Bollaín with her fictional director. Rather than expressing Sebastián's good fortune or bafflement, it may imply an awareness of the artificiality of the historical overlap. Given *Even the Rain*'s orientation toward the politics of film production, it may be that Sebastián lets slip not only his own anxiety about historical ethics but Bollaín's as well. To say that the intermingling of histories is like a dream is to reject their interchangeability, to assert the ambiguity of their substantial connection. Without breaking the narrative spell, the line acknowledges that the very train of object associations she has worked so hard to create is an evanescent projection, a multimodal fashioning of conceptual unity out of raw contingency and irreducible singularity.

But even if Bollaín's self-consciousness helps deflect the charge that she conflates disparate events, concerns about the division of labor on her set remain to be addressed. Duncan Wheeler, who makes known his suspicions of the film's pedagogical "neatness," also raises concerns about the material conditions of its production, holding that "any genuinely ethical appraisal of the film would have to look at concrete information about the treatment and payment of the indigenous cast and crew, examining how the Bolivian extras were treated" (251). In a brief note at the end of his chapter, Wheeler cites Bollaín's claim to have paid the extras twenty dollars a day for their work on the film (253). Unaware of Bollaín's disclosures about actor compensation, Roger Ebert states bluntly that he "looked in vain for a credit saying, 'No extras were underpaid in the making of this film.'" It seems that the subject matter of *Even the Rain* invites an assessment criterion that rarely if ever figures into film reviews—and, as Clark shows in *Negotiating Hollywood*, one that receives little attention in the history of film scholarship. And what's more, that assessment criterion becomes the Burkean God-principle by which to determine the ethics of the film's project. For such critics and reviewers, insofar as the scope of *Even the Rain*'s critique of labor

conditions expands to include the metafilm itself, the ethos of the metafilm crumbles.

But Bollaín's film never purports to embody a singular solution to the multiple problems it poses. Instead, it investigates the intersectionality of those problems, showing the critique of indigenous labor exploitation to have an elastic circumference, which frequently stretches to subsume those who level the critique at others. Such an investigation does not suggest, however, the equivalence of each instance of such exploitation, nor does it indicate Bollaín's concession to presumed inevitability. In an interview with DP/30 about the production of *Even the Rain*, she claims to improve on the practices of her fictional filmmakers, yet remains uncertain about the extent of those improvements. While directing, she was conscious of differences in pay between actors, between Mexican and Spanish crewmembers, and between participants from Argentina and Bolivia, acknowledging that the distinctions held potential to create "classes" on the set (DP/30). Such class formations, she notes, are "very ugly." While doing her utmost to support a spirit of shared purpose and mutual respect among workers, she found refreshing the requests of some Cochabamban participants not for individualized payment but for community enrichment. They wanted bricks and computers for their schools, basketball goals, trucks for transporting water, and direct payment to families for using their land while filming (DP/30; Vitagraph). Bollaín and producer Juan Gordon accommodated such requests whenever possible, although she admits the likely imperfection of the result, saying that some people in the community may be "annoyed with us." *Even the Rain*'s intertexts stress the film's inability to solve the problems it poses, suggesting that the ethical tensions that infused the production process also linger after the movie's release.

The interviews highlight the ambiguous relationship between Bollaín's metafilm and the interior movie, hinting that however critical she is of the biopic, it is substantially one with her own text. And here we must remember that substance, for Burke, designates the identity of a thing while gesturing toward its contextual basis, subverting the border between figure and ground. Once we acknowledge the ambiguity of substance that links Bollaín's and Sebastián's projects, her narrative depictions of filmmaking take on a disquieting quality. When we return, for example, to Costa's observation that it only takes water pumps and old trucks to buy "two hundred fucking extras," we may hear Bollaín questioning whether her own of-

fering of trucks, bricks, and school materials to Cochabamban workers constitutes just payment. Granted, such payments came in direct response to local requests, but the worry remains that fulfilling those requests provides a cheap, convenient means to achieve grand cinematic scale. While we may, with momentary safety, distinguish between the producer who compares employees to sandbags and the director who dramatizes those attitudes, *Even the Rain* establishes a troubled identification between inter- and extradiegetic rhetors. That mode of identification becomes all the clearer when we learn of Bollaín's concerns about classes forming on the set. While her description of those concerns helps disclose the material and political conditions of the film's production, it also provides a filter for interpreting the scene in which Antón alerts Belén to pay discrepancies between the extras, characteractors, and leads. In the ironic sequence that finds "Columbus" pointing out the injustice of naturalized inequality, we recognize an ugliness that Bollaín strives with limited success to avoid. As the Columbus-figure voices disapproval of Costa's production, he accentuates the condition wherein the object of cen-sure turns the analytical lens on the critic.

As the identification of gold, water, and film reaches outside the primary diegesis to include Bollaín's text, it brings into question situations wherein resource-rich filmmakers attempt to raise awareness of injustices in contexts distant from their own. For all Sebastián's anti-imperialist sentiments, he proves doggedly oriented toward completing his project rather than ensuring the well-being of his actors. And Costa, though he becomes increasingly sensitive to the plight of Daniel and Belén, cannot commit to the long, dangerous project of supporting their struggle for water rights. Admittedly, he helps save Belén during the demonstrations, and he later expresses deep respect for her father along with regret about having to leave the country. But he leaves the country nonetheless, and only after intimating to Daniel that he will not return. During the taxi-ride to the airport, he opens a gift from Daniel—a lovingly wrapped vial of water—and gazes into the Cocha-bamban streets as the ordinary bustle of commerce supplants the drama of the protests. We share his perspective as the city and its people fade. Although his shift in orientation reverses that of Sebastián by moving from self-concern to compassionate action, the conjoining of verbal and visual rhetoric at the movie's conclusion suggests that such compassion does not last: Costa and Daniel say not temporary but final goodbyes; the image of the city flickers and decomposes, giving way to darkness.

Even the Rain thus contends that the activism of well-meaning outsiders all too often proves fickle. But if the movie were merely an elaborate expression of mea culpa, it would hold limited interest, embodying the self-fulfilling rhetoric that declares intractable the very problems it articulates. Bollaín's movie suggests that those problems will not be resolved by cinematic narrative, and that they require dedicated, long-term attention rather than one-time address. The film may insinuate our consubstantiality with Costa, but assertions of shared substance, as Burke reminds us, occur within conditions of intersubjective difference. How, then, can we amplify such difference? How can we insist on the ambiguity of "substance"—a term that vacillates between identity and exteriority—and thus demonstrate that even as Bollaín's portrait of abandonment interpellates us, the correspondence is neither total nor inevitable? Whatever our answers to those questions, our engagement with Even the Rain clarifies a profound if frequently overlooked dimension of metafilmic rhetoric: the inward turn reflects not solipsism but a counterintuitive and even ironic summons to grapple with material circumstances that exceed the cinematic frame.

The topic of economic globalization has fascinated social scientists for several decades. In fields as diverse as anthropology and economics, theorists have debated whether trade liberalization, transnational capital flows and transnational production networks are good for development and civilization. Over the years, polemics have emerged on both sides of the platform. Neo-liberal economists assert that economic integration is a preeminent source of development and stabilization. Conversely, leftist intellectuals decry global integration as a process that halts development and lets wealthy nations and powerful corporations extract and appropriate resources and labor from poorer countries.

While debates on global integration frequently involve discussion of nations, cultures, factories and households, it is possible to reframe these questions so that they focus more on individuals. Global integration is not merely participation in the world economic system— the act of sewing or assembling goods—instead, it can be thought of as the state of being globalized, both in terms of work-force participation and cognitive sensemaking, the process by which workers in globally- integrated work-spaces make sense of their roles within them. Furthermore, integration can be evaluated in terms of the quality of global economic information workers posses, the way they acquire it, and how this information is

used. By considering globalization in such a light, we establish not just the mere "fact" of integration, but also the "degree" of integration that exists in a locality and the variety of responses to it.

Thus, taking global integration to be rooted both in experience and cognition, this paper examines how garment workers in the globally- integrated Kenyan apparel industry make sense of their lives and their work. I have selected Kenya's 38,000 garment workers as the focus of my study because of the complex transnational network they are enmeshed in via their work. Since the passage of the U.S African Growth and Opportunity Act in 2000 (AGOA), Kenya has metamorphosed from a fledgling producer of domestic apparels to the third largest garment exporter in Sub Saharan Africa. $266 million dollars of Kenyan apparel were shipped to the United States in 2005, constituting 59% of Kenya's exports for the year (EPZA 2005). By outperforming other export industries, apparel manufacture in Kenya has become a preeminent source of regional and global economic integration.

Integration into the global economy has also made the Kenyan apparel industry extremely volatile.

Since the World Trade Organization's apparel quota regime expired on January 1st, 2005, American buyers who source in Kenya have begun patronizing low cost producers in South and East Asia. Thus far, the consolidation of garment manufacture to Asia has led to the closing of seven garment factories in Kenya. However, the reconfiguration of the garment industry has the potential to cause even more damage over time. The expiration of MFA quota provisions is often compared to the tsunami of 2004, because it will potentially deprive more than half a million workers in the "global periphery" of their basic livelihoods (Barboza 2005).

Considering the complex transnational linkages that garment manufacture has created in Kenya, as well as the global economic processes that now appear to be threatening its existence, this project investigates what economic integration means from the vantage point of workers. Specifically, I seek to understand how Kenyan apparel workers understand and interpret their position in global production systems, what factors influence their processes of sensemaking, and how this knowledge gets accrued, transferred and assimilated by workers inside and outside the factory setting. Here, sensemaking refers to the process of "constructing, filtering, framing and creating facticity"—or, developing new

understandings of self, environment and society based on experience and learning (Turner 1987, Weick 1995: 14).

Discussion of global factories in the sociological literature

By exploring the experiences of Kenyan apparel workers, my inquiry contributes to an important body of research concerning global factory work. Since the rise of export processing zones in the late 1970's, many scholars have written on globalized factories as they relate to development, female wage work, workers rights and labor organizing. Through discussion of workplace harassment, the feminization

of poverty and changing modes of household reproduction, research on global factories has enlivened debates on globalization and expanded notions of development to include both economic and social indices (Zohir and Paul-Majumder 1994, Dani 1997, Sharmin Absar 2001. Ward et al. 2004, Ross 1997, Rothstein and Blim 1992, Collins 2003).Despite its thorough treatment of women, labor and globalization, the literature on global factories does not explore the processes of sensemaking which take place among overseas workers. Most scholarship on global factories discusses the macro- processes of manufacture without exploring the micro-processes inherent within: particularly, the ways that workers produce their self- concepts and make sense of their embeddedness in volatile, exploitative and globally-integrated production processes. This is true even of ethnographic work on the garment and apparel industry. Generally, the majority of anthropological studies on garment work limit their discussion of these subjects to the topics of social reproduction, household production and labor insurgency (Fernandez Kelly 1983, Igelsias Pierto 1985, Carvey 1998).

The best treatment of worker subjectivities and sensemaking in globalized workplaces can be found in the anthropological writings of Chung Yuan Kay (1994), Margaret Tally (2003) and Pun Ngai (2005), which focus on the topic of export manufacture in East Asia. Chung Yuan Kay's "Conflict and Compliance: The Workplace Politics of a Disk-Drive Factory in Singapore" expands the frame of traditional factory research by examining the discourses on work that exist among Singaporean factory workers. Here, the author's analysis centers on worker's "personal stores of knowledge" and their everyday acts of resistance. She concludes that women workers resist and contest managerial control through "verbal subterfuge," shop floor collusion, and other [subtle] acts of insubordination

(Kay 1994: 217). The sum of these parts is factory consciousness, which Kay characterizes as redrawing of "the limits of control at the point of production," and denying management some "power to be" (Kay 1994: 223).

Pun Ngai's (2005) Made In China also theorizes about the female "worker-subject." Tracking female migrant workers on the shop floor, in factory dormitories, and in the center city as they shop for goods, Ngai concludes that women's experiences are multi-sited and multilayered, consisting of both "domination and resistance, dream and desire and hope and anxiety" (Ngai 2005: 163). Her analysis points out that workers experience their employment in globally integrated companies in subjective and oftentimes contradictory terms. Within the lives of the workers that Ngai follows, we see an interwoven tapestry of frustration and fulfillment that is constantly battled with and negotiated.

Last within this group, Margaret Tally's "The Illness of Global Capitalism," explores the way in which frustration is embodied among female customer service workers. Premising her study on the fact that "workers bodies have not been actively theorized in studies of labor," Tally observes that female workers' bodies are commodities in production processes as well as vessels for instrumental and physical pain (Tally 2003: 4). Consequently, although Tally's work does not perform discourses analysis per se, it examines a subject that my research is deeply invested in: namely, the way that work influences women's senses of self, their "persons" and their daily lives.

Yet, while these authors make significant contributions to our understanding of worker subjectivities, they overlook a topic that is central to this study—namely, the topic of how workers acquire global economic information and how they incorporate it into their lives as workers. Within the field of research pertaining to globally-integrated industries, the only literature that shares my interest in this topic is research on transnational advocacy networks, or TANs (Featherstone 2002, Feldman 1997, Streeten 1997, Keck and Sikkink 1998, 2001). In "Transnational Advocacy Networks in International and Regional Politics," anthropologists Keck and Sikkink (1998) develop a political process model that describes the way that knowledge is created and transferred between actors in the Northern and Southern Hemispheres. Here, the authors conclude that information is a resource that players in the South give activists in the North so that they can raise awareness about their struggles and further their advocacy initiatives (Keck and Sikkink 1998).

Though insightful, the limitation of this TAN analysis is that it revolves around a circumscribed set of participants—namely, globally integrated workers and foreign activists. Although there is a history of transnational activism in Kenyan EPZs, I cannot limit my analysis to this class of interactions alone, nor can I presume that information is important to workers solely because of its potential as an advocacy tool (Keck and Sikkink 1998).

Given Keck and Sikkink's limiting definitions, my research expands the conceptual frame of TAN research by examining the role of global economic information in workers' own processes of sensemaking, and by looking at all of the points where social networks, knowledge, consciousness and experience intersect— not just the points which involve Northern activists.

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Language Ideologies and hegemonic factor in Spanish Literature and folklore traditions

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Abstract
Contemporary Spanish art is popular: The Guggenheim in Bilbao, the MACBA in Barcelona, the IVAM in Valencia. Contemporary Spanish film too: Almodóvar is screened all across Europe; but how much contemporary Spanish literature is read? Established just three years ago in 2011, Hispabooks is aiming to beat its previous output and publish eight works of literary fiction next year. "The books we publish reflect the present society right now," director Ana Perez tells me. "Both in the style of language – even if it's a translation – and the situations. They include normal people with personal issues that I think indeed give you an insight into the way Spanish society is nowadays."

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Introduction

And why wouldn't they? After all, Hispabooks have published the Stein Report by Jose Carlos Llop, a short novel set in on the island of Majorca in the 1960s, about a newcomer throwing a small community off balance as he unveils unanswered questions of their own past – a particularly modern Spanish story. There is also the refreshing and sharp Anton Mallick Wants to be Happy, by Nicolas Casariego, a tragic comedy with poignant humour that weaves different narrative forms – journal, narrative reflection, and witty comments from self-help books; a fragmented narrative for an increasingly fragmented Spain.

Paris

Regardless to say, the novels have done well domestically. Hispabooks published Marcos Giralt Torrente's Paris this year. Torrente is a well-decorated Spanish writer - he won Spain's national fiction award in 2011 for his book Tiempo de Vida. Paris is about a man's journey through his memories. A narrative that again delves back in time and uncovers old family secrets that turns his world upside down.

Apart from forgotten pasts and repressed memories, what marks many of these contemporary works of Spanish fiction is humour; so much so that last week the prestigious London Review of Books in Bloomsbury, hosted the event "Humour in Spanish Fiction" with Hispabooks authors Nicolás Casariego and Pedro Zarraluki with their translators Nick Caistor, Lorenza García and Thomas Bunstead.

Literature post-Franco in Spain has blossomed. "Creativity and high-literary writing," Ana tells me, mark this growth. "The generation before them – Mendoza and so on – they still have a very strong Spanish feeling, but I now think contemporary writers are out of this period. They are very creative and their references are really very global."

TheFaintHeartedBolshevikCoverHispabooks also publish the modern classic, The Faint-hearted Bolshevik by Lorenzo Silva, a short novel about a driver in a traffic jam on his way to work who, when distracted, slams into the car in front. "When the woman driving the other car reacts with a torrent of abuse out of all proportion to the incident," so reads the blurb, "the driver cracks and decides to teach her a lesson, by dedicating his whole summer to ruining this foul woman's life." It is when he meets her daughter and his plans begin to alter.

These contemporary works of fictions get you closer to a nation that has changed so much so recently than older historical Anglocentric texts or genre fiction translated from Spanish. To hark back to admittedly some of the greatest English-speaking writers, is to miss out on understanding the vast changes Spain has undergone – the end of self-censorship, the transition to democracy, the forgotten recent past. Hispabooks are giving a voice to award-winning, innovative and pioneering Spanish writers, allowing them to construct their own identity in the English-reading world. These works let you get a little bit closer, as a non-native, to what really is going on in Spain, what the country is really thinking. As part of musical theatre production at a regional, liberal arts university, the scholarly attention to interpretation is a necessary facet of each student's learning experience. To demonstrate how even the production of a popular musical demands scholarly attention, directors have often resorted to focusing on literary interpretation or even archival research methodologies in this educational environment. To this end, it is important to maintain a transparent connection to literary theory, and specifically its manifestations in musical theatre characterization and production. As musical theatre bridges both the interpretive focus of theatre and the contextual focus of musicology, disciplinary boundaries are often violated and simultaneously observed. Therefore, while there is broad latitude in how characters and their dialog can be interpreted from the theatrical world, there are fewer interpretive options for the musical interpreter. This dilemma is precisely why a developed theory of musical theatre interpretation and production is significant, especially within the context of a liberal arts education.

In the development of musical interpretation in academic environments, there are three major textbooks which model interpretive strategies for musical theatre: *The Third Line* by Daniel Helfgot, *Acting for Singers* by David Ostwald, and *Acting in Musical Theatre: A Comprehensive Course*, edited by Joe Deer and Rocco Dal Vera. While all three offer comprehensive acting for singing techniques, none of them allow for how those techniques influence each other, requiring actors in musical theatre to utilize only one perspective. This study demonstrates the significance of being able to understand how interpretations actually influence each other and how Kenneth Burke's dramatistic ratios, "how the what influences the what" is a much more successful hermeneutic practice in musical theatre interpreta-

tion due to its contextual focus, and that contextual focus is also a characteristic of musical disciplinarity.

Daniel Helflot's *The Third Line* (1993) was the first and is the oldest systematic approach to interpretation in music theatre production. In *The Third Line*, Helfgot comes at acting for singing specifically for the operatic performer. The "park and bark" stigma associated with opera is a thing of the past, as contemporary opera must contend with the vivacity of music theater style acting, and opera singers are now more beautiful and spontaneous than ever on the stage. This is reinforced through several of Helfgot's chapters, such as "The Opera Performer as Actor," "Movement and Expression," and "Auditioning, Competitions and Recitals." The "third line" specifically refers to Helfgot's three-pronged structure of "Focus, Attitude, and Gesture." *The Third Line* is the singer's interpretation of the other two lines – the music and the text. *The Third Line* encompasses the music analysis, the textual analysis, the dramatic intent, and the expressive interpretation of the music.

David Oswalt's *Acting for Singers* (2005) improved on Helfgot by highlighting competencies such as using improvisation, improving concentration, analyzing dramatic structure, fashioning objectives and super-objectives, subtext, and rehearsing and auditioning. Its focus is both opera and music theatre, using examples from *Carmen* as well as *West Side Story*. Oswalt incorporates theme statements for the entire production, involving everyone from the Director to the Actor in a fascinating study of motivated character development.

The newest addition to musical theatre interpretation and production is *Acting in Musical Theatre: A Comprehensive Course* (2008). The emphasis on musical analysis in this text is important for the music theatre actor, in contrast with the operatic performer who usually needs more analytical acting support. Therefore, the chapters include topics such as foundational acting techniques, musical analysis, elements of storytelling, character analysis, the journey of the song, intensifiers, stylistic elements, as well as auditioning and rehearsal process techniques.

Since students in this regional, liberal arts voice program had not previously been required to analyze their characters much in the past, the choice of interpretive approach would be significant. Would students be open to such character work? The director's own favorite directors by far have been those that have encouraged her own delving into her character and then forcing that research to reveal itself in rehearsal. Characters

whose objectives were handed to her by a director have been forgotten, shallow characters. So of the three textbooks available, *Acting for Singers* by David Otswalt was chosen to achieve the kind of character development the director wanted, enabling the actors' own interpretations, actions, and directions.

The musical that was chosen for production was Jason Howland's 2005 *Little Women: The Musical*. As a Broadway musical, it ran for five months before touring nationally for over a year, and it featured musical theatre megastars Maureen McGovern as "Marmie," and Sutton Foster as Jo March. Because the story of Little Women is so well-known, the director did not want the students copying what they had seen in the movies, specifically the most recent adaptation by Gillian Armstrong, the one with which they were all most familiar. Since *Little Women: The Musical* is based on the Louisa May Alcott novel, the character analysis work would also have the added dimension of literary analysis. As the director and actors read through the script day for the first several days, super objectives were the first tool each actor utilized in developing their character. Helfgot writes, "If you have already developed your superobjective, you can fashion your objectives by asking yourself, 'How does my character pursue his superobjective in this scene?' You will find the concept of strategic means to be a good clarifying device. Invoke it by saying to yourself 'I,…am working toward… by means of…. Fashion your answer depending on what you feel the music, text, and the stage directions suggest" (112). In rehearsal, as the director had them journal about the super objective of their own life that helped them apply this concept to their Little Women character, the students' super objectives began to come together: "I (character's name) and working toward (fill in the blank)." Some examples of some of the students' superobjectives were the following:

- I, Professor Bhaer, am working toward starting my life over again in America.
- I, Jo, am working toward using my writing to provide for my family.
- I, Meg, am working toward finding an eligible young man.
- I, Beth, am working toward making every day beautiful.
- I, Marmee, am working towards raising my daughters to find their place in the world.
- I, Aunt March, am working toward preserving the March family name.

- I, Mr. Laurence, am working toward putting up with my neighbors.

The super objectives of the other characters all helped to give them an overarching motivation for the entire show. But this was only the beginning since breaking down each scene only continued to enhance the largesse of the super objective, making this a very important first step. The super objective for Aunt March really helped the actor give life to her number, "Could You," in which she attempts to whip Jo into shape by manipulating her to change, telling her she might take her to Europe: "I believe you could captivate the world...If you could change there is so much you could achieve...someone full of dreams like you...gracious living will make you sublime." This number was a highlight from the show, and this super objective gave Aunt March in her limited stage time, a strong motivation for her entire character every time she was on stage.

In a move similar to Kenneth Burke's dramatistic ratios, Oswalt connects the purpose of an act with the means by which the act is accomplished. In Oswalt's grammar, these means are called "beats." Oswalt writes the following:

A character will try anything that is consistent with her moral code and personality to get what she wants. If her objective in a particular scene is 'I want to keep my beloved from leaving,' she might begin with flattery. If that doesn't work, she might try reasoning, cajoling, threatening, seducing, bribing, or even blackmail. We call these various strategies acting beats. Acting beats are mini-objectives that clarify the relationship of your character's individual thoughts and actions to her objectives. (120)

Discovering the "acting beats" for the ball at the Moffats was essential, since in the musical these scenes combine several balls and outings from the novel and the film adaptations into one. Because many dynamics are altered within this one section of Act I in the musical version, the scene objective/beat work on the getting ready for, attending, and recovering from the ball at the Moffats would make this scene pivotal for motivating the rest of the production. In the following charts, the director has provided examples of how utilizing Oswalts's objectives and beats lead the actors into an understanding of their motivations.

As can be seen from these charts, Oswalt's discussion of "beats" is extremely similar to Burke's concept of dramatistic "agency." Oswalt writes, "You can fashion your acting beats, whether for operas, musicals, songs, art songs, or lieder, most effectively by once again using the device of means.

Say to yourself "I want to carry out my objective by means of..." Or you can ask, "What do I do in this scene to achieve my objective?" (120). While getting student actors to understand what they do in a scene to achieve their character's objective is important, what is missing from Oswalt's description is to what extent the act, agent, scene, agency, and purpose are acting on each other simultaneously, and this is the understanding that Burkean dramatism enables actors to accomplish, the ability to identify the degree of influence. In other words, while the pentads help us understand "how the what influences the what," utilizing the pentads in musical theatre productions helps us understand "to what degree the what influences the what," and this seems the most important result of this application for Burke studies at large.

Many adoptions of the pentad focus on the pentad's use for juridical rhetoric, or an examination of past "acts," whether it be Ronald Reagan's invasion of Grenada (Birdsell, 1990) Plato's rhetoric (Abrams, 1981), or even corporate picnics (Walker and Monin, 2001). Utilizing pentads for musical performance fundamentally changes the usefulness of Burke's thought from past events, to their adaptation for deliberative, or future events, i.e., an upcoming musical performance. Utilizing the pentad allowed actors to immediately see the degree of effect of their changing interpretations in real time. This ability to see the immediate variation of those changing interpretations is a potential new direction for Burke studies, and opens Burke scholarship from examinations of past acts, to a new methodologies for studying rhetoric as future performatives.

Dramatism and *Little Women: The Musical*

The first goal in utilizing dramatism in the production process of *Little Women: The Musical* was to achieve a greater depth of character analysis than found in Oswalt's "beats" method. To achieve this goal, a brief introduction to Kenneth Burke's dramatism was given by a Burke historian. In his workshop he presented students with the following:

After readers answer these statements based on their interpretations, the next question focuses on the influence one may have on another. "How does the _____ influence the _____?"

The director, therefore, took the worksheet above and had the students examine the "purpose-agency ratio" to determine what influence they had on each other, whether or not the purpose determined the agency, and vice versa. In the cases above, the students could see that Amy's burning of

Jo's story was one of the most significant purpose-agency ratios of that entire sequence of the show, and therefore the staging of that scene would get more attention than other purpose-agency influences. The most significant implication from using Oswalt's "beats" before engaging in a discussion of the Burkean pentads was to see how limiting Oswalt's "beats" actually was on dramatic interpretation. Since Oswalt's beats were only one out of a possible twenty ratios that could be utilized, students immediately began pentading other scenes in which they were singing. For example, Jo is proposed to twice in the musical, once by Laurie and once by Professor Bhaer. Burke's dramatistic ratios immensely helped the actor who played Jo in finding her motivation for rejecting one and accepting another. By only using Oswalt's "beats," Laurie's antics take center stage in his being refused, but through pentading Professor Bhaer's proposal, a new reason for Laurie's rejection emerged:

Act—Bhaer proposes
Agent—mentor to Jo, represents "the Other," represents "not-Concord"
Scene—outside the March house
Agency—through her published book
Purpose—to tell her he's missed her and loves her

In this pentad, it is Bhaer as "the Other," the fact that he is "not-Concord" that the actor who played Jo identified as having the most effect on Bhaer's acceptance, and therefore since Laurie is the next door neighbor, the one who most specifically represents Concord, the actor who played Jo was able to exploit this tension between the two men.

The second purpose for utilizing Burkean pentads was to help shape the director's own interpretive focus. Since the director did not want to dictate the staging, the pentads help students identify with the directorial interpretations as they creatively participate in the creation of the meaning of the performance. As part of the preparation for the production, the director conducted archival research in the Louisa May Alcott papers in the Houghton Library at Harvard University. What surprised her was that there was no evidence in the Alcott letters that would indicate that Louisa and "Beth" were very close in real life. There were no letters in Louisa's collection from "Beth," but many letters between "Beth" and "Marmee." The director began to wonder whether Louisa's portrayal of Jo in the novel is what she merely wished her relationship had been with her sister "Beth" in real life. In the

novel they are very close, thus every adaptation of the novel portrays them as very close. Based on her reading of the Louisa May Alcott letters, then, the director tried to capture a bit more of this dynamic in the scene "Some Things are Meant to Be." This scene is normally staged with Jo's overwhelming sadness of Beth's impending death. Based on a new possible interpretation from the Alcott letters, the director wanted to stage Jo not as a grieving sister, but in denial over what is happening, so much so that she cannot even give Beth her full attention in this scene. By staging Jo as calloused to her sister's illness, though, the director could encourage the audience to identify with her need to change, to collectively hope this is not the Jo we are left with at the end of the story. When Jo does realize that her home is truly important, her recent denial then becomes an even more significant motivation for her writing and submitting her great novel in the first place.

In order for this alternate interpretation to not be merely handed down to the actors to obey, utilizing the pentads allowed the actors to come to these conclusions on their own, as they creatively participated in arriving at similar interpretations. In A Rhetoric of Motives (1950), Kenneth Burke writes, "Longinus refers to that kind of persuasion wherein the audience feels as though it were not merely receiving, but were itself creatively participating in the poet's or speaker's assertion. Could we not say that, in such cases, the audience is exalted by the assertion because it has the feel of collaborating in the assertion?" (57-58). To demonstrate to the actors that they, too, might have alternative motivations than merely what is written in the novel, the actor playing Jo and the actor portraying Beth wrote their own pentads:

While they did not necessarily arrive at the same conclusion, the fact that they could arrive at similar conclusions allowed them to understand the staging and see how many other interpretations were possible, i.e., "if not this one, then why not that one?" The pentads also balanced this artistic freedom with the need to stay as close to audience expectations as possible as a feature of the musical theatre genre. Dennis Brissett writes, "Dramatism gives one no criteria for such smug demarcations of one's own virtues and the vices of all others. We are not talking about some simplistic notion of demystification as an unmasking, a revelation of the truth; rather we are offering dramatism as a technique of analysis of human interaction and also as a method for assessing social theories of human conduct" (336). The students could see that while there was no one single correct interpre-

tation, there were limitations on how interpretive we could be. While the pentads helped create those interpretations, they simultaneously allowed the students to examine them. Bissett writes, "The demystification of action that can be achieved by reclaiming neglected petadic elements has its counterpart in the critique of theories of action that similarly neglect elements of the pentad. And here, unlike other theories of action, dramatism provides the method of demystifying and criticizing itself. It is possible, therefore, to produce a dramatistic account of some situation, and, without shifting one's ground, equally possible to analyze that account" (Brissett 336). This analyzing of student interpretations is not allowed by Oswalt's "beats" method. The students only supplied what they thought were the agencies by means of which for their purposes, but they never considered why they believed that until they utilized Burke's dramatistic ratios. This is why filling out the charts for Oswalt's acting beats seemed like homework to many of the students, but creatively participating in persuading the audience that Jo March needed to change did not seem like homework at all.

These interpretative choices that involve the audience in the creative participation of Jo March's transformation, their identification, has an even greater implication for the genre of musical theatre at large. Because musical theatre forms are much more closely tied to popular culture than "straight" theatre, musicals generally do not challenge audiences or create their own drama. Kimberling writes on dramatism's ability to challenge the inherent limitations in popular art's predictable forms:

The Burkean model provides a tentative answer to the frequently posed question as to whether popular art reflects or engenders social values and mores. Dramatism would suggest that it does both. Popular art reflects social values because it presents universal patterns of experience, patterns that the audience must recognize if it is to understand the work. It engenders values by presenting dramatic scenarios placing ordinary values in conflict situations, situations demanding that some hierarchy of values be established, and by stimulating audience identification with the processes of value formation (Kimberling 84).

Again, the ball scene is an example of how dramatism can be used not only to reflect social values, but to engender values by demanding that the audience establish a hierarchy of those values. By utilizing Oswalt's "beats" in the previous charts, one can see how students supplied fairly formulaic means to their purposes, i.e., Meg wanting to make a good impression on the Moffatt's by making sure Jo behaves herself. However, since pentads allow

students to both simultaneously produce and analyze their dramatistic accounts, the ball scene can be used to not only reflect social values, but to also engender conflicting values. To engender these conflicting values, however, some additional work is required by the actors than merely identifying the acting "beats." In other words, the actors must "earn their increment" through developing new pathways for conflicting values to operate. One of these pathways is the subject of Burke's Language as Symbolic Action:

There is a further step in our outward direction: and it is the one we most need for our present inquiry. Insofar as a poem is properly formed, suppose you were to ask yourself what subtitle might properly be given to each stanza. Or suppose you were to break up each chapter of a novel into a succession of steps or stages, giving titles to such parts of a chapter, then to chapters, then to groups of chapters, and so finally to the whole work. Your entitlings would not necessarily agree with any that the author himself may have given, since titles are often assigned for fortuitous reasons. And of course other readers might not agree with your proposed entitlings. But the point is this: Insofar as the work is properly formed, and insofar as your titles are accurate, they mark off a succession of essences (369-370).

What Burke identifies as "subtitles," acting preparation generally calls "subtext." While "subtext" is a pretty common way for actors to find meaning in the script, it becomes even more significant the more the director wants the audience to establish hierarchies of values. For musical theatre productions, with their inertia already tilted towards merely reinforcing cultural norms and values, subtext is essential in producing dramatistic pathways for audiences to consider these competing values. This is how the concept of subtext was introduced to the actors for *Little Women, The Musical*:

Subtext now becomes useful specifically for the songs you sing. Subtext is the main source of your internal dialogue, the chatter of your inner voice expressing how you feel about what is happening. When you fashion subtext for each phrase of your text and complete it with internal thoughts for all the places where you don't sing, you make your character into a multi-level communicator like a real person, and you take a giant step toward being believable on stage.

In the ball scene, Meg's subtext reveals other purposes than just not embarrassing herself in front of the Moffatt's, which reinforces the social norms. When Meg responds to Mr. Brooke saying, "I like primitive," and her

subtext for that line was "Why did I just say THAT?" she is both "producing a dramatistic account of some situation, and, without shifting one's ground, making it equally possible to analyze that account." Meg is reinforcing social norms, i.e., getting married to the handsome male lead character of a musical theatre production, and simultaneously engendering social values, i.e., the legitimization of a distinctively different culture than that of the extravagant ballroom in which the attractive male lead character of a musical theatre production and the attractive female lead character of a musical theatre production will fall in love.

To "block" the production, the director wanted the actors to know why they were moving when they were, and to initiate their own movement rather than just being told to move when the director wanted. After all, the actors have done the character work for they more precisely than even the director, so their suggestions are often quite inspired. The addition of Burkean dramatism in the subtext process suggests blocking options to the actors that they can feel on their own, complicating how the audience believes the characters should be behave in response to social norms. Again, this complication is anachronistic for the musical theatre genre, but dramatism opens musical theatre up to such possibilities, while itself staying true to form. Kimberling writes, "Burke would view [Kaplan's aesthetic theory] as dehumanizing. The reaction mode of Kaplan would find its place, in Burkean terms in the world of motion, not action. The world of human thought and language, however, necessarily implies action, since it is a dialectical process of giving wings to motive, transcending the linear stimulus response realm of mere motion" (Kimberling 70). Insomuch as subtext is an interior dialogue, it participates in the dialectical process of "giving wings to motive," making staging much more meaningful than merely identifying "acting beats" only. In the ballroom scene, therefore, when Mr. Brooke says that Maine is "very primitive," he has many choices. He can reinforce social norms by delivering the line with disdain in comparison to the extravagant ballroom of the Moffatt's, or he could engender social values by deliver the line with pride, as an almost aside away from the other characters in the ballroom scene. When Meg replies, "I like primitive," she can reflect social norms by being embarrassed about valuing the primitive, or she can engender social values by shouting that out for all in the ballroom to hear.

The staging process, therefore, is based upon a deep understanding of the characters and their motivations for relating to other characters and their scenes independent of the individual objectives for each scene, the

overall objective that the audience understands from each scene, and how a group of scenes relates to the entire act. Since no one character could both reflect and engender social norms at the same time, the director utilized a system of scene "leaders" and "followers" for each scene. While each scene demands its own leader, it is the balance of leaders to followers that both simultaneously reflects and engenders social values. The leader in a scene would be center stage more often than not; a follower in a scene would be more upstage rather than downstage. The leader could reflect a social norm, and the audience could witness that effect on the follower, or the leader could engender a new social value, and the audience could witness that effect on the follower. In this way, motion becomes action, since the movement is motivated by "human thought and language."

In a society where television productions such as Glee or Smash portray musical theatre production as frivolous pursuits of vanity devoid of scholarly attention, the significance of Burkean dramatism is vital to a reinvigoration of this popular art form. Brissett writes, "It is only in the social scientific use of dramatism—seeing to give due weight to all elements of the pentad in the explanation of human conduct—that we can find an implicit commitment to the demystification of any single-minded explanatory scenario"(336). Dramatism reconnects musical theatre to the contextualized field of musicology, while simultaneously distancing itself from pure aesthetic value conflict. The pentadic ratios, therefore, simultaneously provide the substance of interpretive material for musical theatre production in the characterization, blocking, and staging phases of production, and the means by which to examine characterization, blocking, and staging without "shifting one's ground," creating exciting opportunities for the scholarly attention to this popular art form.

The key roles of the tutors were to send welcome emails at the start of each module, send the weekly email, animate weekly chat and lead discussion forums, attend to participants' queries related to the subject matter, and mark assignments (including providing feedback). The templates and the guidance of the lead tutor facilitated the tasks of tutors and ensured consistency in their actions. Tutors would mark assignments in Turnitin using the DCU assignment-marking rubric.

Overall, no major issues, which could jeopardize quality, were experienced in the tutoring process across cohorts. It has been observed though that different tutors had different approaches to lead chat sessions and

some tutors were not active enough in the discussion forums. In this respect the tutor guides are silent in terms of level of service expected by the tutor and this has to be more explicit in the future. It would be advisable that an e-tutoring training programme be developed to train tutors before they are enrolled in the team. It is also advised that a pool of regular tutors be established. Denis (2003) proposed an online tutor training model based on 6 key elements namely experience of a online learning system, sharing representations of the tutors' roles, definition of a tutor's target profile, consensus on tutor's roles and editing of a charter, practical preparation, animation and feedbacks loops. The issue of tutor training could be addressed under the new academic partnerships that GESCI is forging for the project.

Tutor feedback has been a valued resource for GESCI in improving subsequent delivery of the course to new cohorts, and tutors have been particularly active in contributing to the module tutor report in the LATIC contrary to the ALICT cohorts where they were most passive recipients of the report. The authoring of the report was the responsibility of the lead tutor. The main issues raised were the need for in-depth tutor induction, the need for more structured and shorter tutor meetings and for improved bandwidth, and the need to simplify assignment sheets and minimize redundant information on the e-learning platform.

Student Support (Technical and Administrative)

The lack of student support is a well-documented feature in terms of high dropout cases in distance education and online courses. However, the student support model (tutoring – technical – administrative) in ALICT-LATIC as setup by GESCI is one of the strongest elements of the course. This element was commended by the external moderator highlighting that "this is a well-considered dimension of the programme, which anticipates and addresses student support needs in a variety of ways".

As in all e-learning or technology-enabled learning environments, technical support is an essential element to maintain a satisfactory service level to the participants. Email is the key communication method by the participants to the helpdesk, and the highest percentage of those emails concern forgotten passwords, downloading of assignment templates and submission of assignments. In the first cohort, participants also had problems to locate chat and discussion forums. This issue has however been taken care of in subsequent cohorts.

Student Feedback

According to Seldin (1997), student feedback has become the most widely used, and in many cases the only source of information to evaluate and improve the effectiveness of teaching. However, it is further highlighted that it is not recommended to limit the appraisal of teaching effectiveness and classroom performance to students only. Therefore there is a need to add more sources of information, for example classroom observation, self-appraisals, peer-review of instructional materials and of the teaching process (Seldin, 1997). Participant feedback is a key instrument in the ALICT-LATIC quality assurance model, and as mentioned throughout this report, this is not the only method for the assessment of the quality of the course, tutor intervention and student support.

Participant feedback has been systematic throughout the ALICT – LATIC programme and there is evidence through course reviews that GESCI team has been continuously addressing issues raised in the feedback thereby providing a mechanism to close the feedback loop. There is also evidence through a number of email correspondences from the QA Lead in terms of remedial actions to be taken from module to module based on both tutor reports and participant feedbacks. There is however, a need to review the feedback model and some statements, as well as their articulation. For example for one particular statement a rating of 1 would be positive and for another statement a rating of 1 might denote the poorest score. There is also a need to keep a record on issues that were addressed and the actions taken, as well as issues that could not be attended to and their rationale and reasons. This will improve on the quality reporting process of the course.

Overall participant feedback throughout cohorts has been very positive and this definitely strengthens the ALICT-LATIC course from a quality perspective, especially in the context of accreditation and award of a postgraduate qualification by a recognized institution. Major strong points from participant feedback related to the richness of the course and quality of learning materials, as well as the tutor team and student support available.

"I enjoyed the chat sessions because I was able to discover the visions of other people horizons. Learning by e-learning platform is a real pedagogical and didactic revolution" – Unnamed participant (LATIC Module 1)

"The chats and especially the forum were very helpful to me. The tutors have always been reactive. During the chat last week our questions overwhelmed the tutor and yet, he would calmly answer us." – Unnamed participant (ALICT Module 2)

"The Module content was good and insightful, as well as very relevant to my work and future projects. The module is very engaging and the assignment insightful in the kind of responses it sought" – Unnamed participant (ALICT Module 3)

Assessment & Evaluation

The robustness of an e-learning programme resides on student assessment and evaluation. The ALICT-LATIC course do not contain supervised written examinations and is mainly centred on formative model of assessment using a variety of techniques such as individual reflective journal, forum and chat participation, and group reports. The strong point on the assessment model in force is multifold:

Integration of Turnitin for assignments promote originality in the work submitted by participants and a culture of academic integrity and honesty.

Well-defined assessment criteria and rubrics as per the exigencies of the accrediting institution, the Dublin City University.

A well-established process of moderation by the tutor coordinator, and also by the external moderator from DCU.

Possibility of participants' group to request for a review of the marks allocated to their work.

Well-defined mechanism to provide tutor feedback to participants on marked assignments.

Application of penalties for late submission.

The model used by GESCI in terms of the participant assessment and evaluation mechanism is in line with quality assurance processes at Universities. In the external moderation process, the issue was raised around the adequacy of pedagogical support with respect to the group work component of the ALICT-LATIC programme from the tutor support perspective especially when participants are working on group assignments. Are students getting enough support in terms of their assignment? However, we also find there is a constant need to remain in contact with participants and to "chase" them regularly to ensure work is submitted on time and to deter dropouts. There is no clear indication if tutor commitment is the fault here or rather participants' other professional and social commitment should be further probed into. Groups are also quite big and there are situations where we can get participants not meeting the minimum standard to successfully complete the course, yet they will end up with a postgraduate

qualification. Some participants in their feedback have also highlighted the issue of passive participants with respect to group work.

"Content and tools are of very great value but not to control resources and the participation of all group members." – Unnamed Participant (Module 5, LATIC)

"...when the work is based on a person or two, the result can only be to the expectations. There are too many people who swell the numbers and we must find a solution for Futures groups." – Unnamed Participant (Module 6, LATIC)

Capability Assessment

Using the first level of the eLearning Maturity Model, a high level overview of GESCI's eLearning capability is presented. The analysis presented here is dependent on the desk studies and materials accessible, from the expert's perspective and from the ratings of the tutors and technical staff including participant feedback. Five process areas were looked at, namely Learning, Development, Support, Evaluation and Organisation.

The Learning dimension is one of the main strong points as revealed by the assessment of the course. For the Development dimension, the statements received mixed responses making this dimension to be rated mainly as largely adequate. While the ALICT course is not specifically designed to cater for disabled students, on the other hand, the perceived reliability and robustness of the e-learning infrastructure is rated to be between partially and largely adequate. This can be attributed to issues of connectivity and bandwidth as experienced during tutor meetings and webinars.

In terms of support and evaluation processes, there is a general consensus of the services being largely adequate with the only weak point being the absence of online library services to promote quality research and referencing materials for the participants. The details of the eMM assessment were cross-examined with elements emanating from the desk-studies and the expert observation to reflect the key observations, the gaps and challenges, and finally the recommendations with respect to improvement of the ALICT-LATIC programme, and the overall eLearning capabilities of GESCI.

Discussion and Recommendations

Based on the observations made above, we can reasonably postulate that the ALICT-LATIC course reflects a high quality trans-national and cross-border accredited higher education provision of the 21st Century.

There is clear evidence of a robust instructional design framework and methodology guiding the design and delivery of the programme and continuous improvement is achieved through cycles of course reviews. On the other hand, there are challenges and issues that are inevitable and which are most of the time, detected at run-time and in successive cohorts. These issues are highlighted consistently through participant feedback, tutor reports, QA Lead observations and internal/external moderation. An improved tracking and reporting method on these issues would help improve the QA processes and improve the overall learning experiences of the participants. Quality Assurance is a constantly evolving area especially in a dynamic context of technology-enabled instruction. Therefore going through each cycle of course delivery and evaluation, improvements have to be identified and incorporated on an incremental basis.

Based on the findings above, the key recommendations are as follows:

Conduct a full usability evaluation of the eLearning platform including the way Mahara is integrated with the learning environment, and redesign the user interface, and course structural layout. In other words, revise the instructional and visual arrangement of the programme online as many participants reported the feeling of the "lost in hyperspace" phenomenon.

Devise a set of instructional videos, interactive tutorials to support a comprehensive induction to the eLearning platform and other environments like Mahara, Delphi tool and 360 Feedback. This will help reduce the learning curve for the e-learning environment and reduce cognitive load on the participant to recall technical processes. This aspect should not be integrated with the current Orientation Module, which is an introductory module on Knowledge Society concepts.

Workers were generally sensitive to the confidentiality issues related to my project, and most were attentive as we read through written consent forms. On top of that, at least half a dozen workers asked me follow-up questions ranging from whether I was working for their management to whether I would be sharing my data with the Export Processing Zone Authority (EPZA). To such responses, I answered honestly and indicated that I had no connection nor allegiance to their factory owners, their managers, or to government agencies like the EPZA.

Although, all of my respondents had more than a year of experience in the EPZ, nearly half were unemployed at the point when I spoke to them. 19 of my respondents were garment workers who were currently employed, compared to 33 respondents who were recently retrenched. These statistics suggests vol-

umes about Kenyan export processing zones and about garment supply chains in general– namely, that they are unstable, cyclical, volatile, and demanding of time.

Moreover, the fact that I was able to find so many retrenched EPZ workers milling around their old factories suggests how contingent peoples' lives are on EPZ work. Given their sustenance demands, retrenched garment workers report to the EPZs as dutifully as employment garment workers, hoping that they will be taken in as casual or day laborers.

Irrespective of their current employment status, however, all of the workers I interviewed seemed genuinely grateful for the 200 shilling honorarium they received at the conclusion of our interview. This amount, which is approximately one day's pay in the EPZs, given the value was deemed appropriate by myself and my advisor given the length of my interviews and their use of a resource that is scarce to EPZ workers -- namely, time. In addition, the fact that 200 shillings approximates one day's pay in the EPZs is misleading when it comes to its relative value. In Nairobi, newspapers cost Kshs. 35/-, bus ride without transfers is Kshs. 30/-, and a budget lunch is upwards of Kshs.

50/-. With a basket of American goods, 200/- might be equivalent to $8 USD. In terms of real value, however, it is only $2.50 USD.

Finally, in addition to the Thika Road EPZ, I also frequented several other production sites. These included Export Processing Zones located in Nairobi Industrial Area, Athi River, and the Mombasa Road Area. Furthermore, I did fieldwork and interviews in Babadogo, Korogocho, Riverside, Kitengela, Mathare North and Pipeline, slum neighborhoods which are home to many garment workers from Nairobi and Athi River. Finally, towards the end of my trip I visited Mombasa, the costal city where more than a dozen export apparel firms are situated.

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The folkloric process in Azerbaijan language virtual space and the image of Albert Einstein

Hikmat Guliyev

Abstract   *The article studies that folklore processes in the Republic of Azerbaijan have exuded a special virtual space. In modern times, the formal essence and function of folklore based on the development of information and communication technologies, the rapid movement of globalization and virtual processes began to acquire new meanings. In the article all these problems were considered in the Azerbaijani virtual space, based on folklore activity, as a concrete example, explanations were given based on the image of Albert Einstein. It was noted that the famous scientist Albert Einstein, who was the author of fundamental discoveries in the field of physics, was formed as a folklore image in the Azerbaijani virtual space. The article also discusses emotional and psychological meanings that take part in the formation of this image.*

Keywords: *dramatism, folklore, national style, performative rhetoric.*

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Introduction

Now technological and cultural relations, including communication needs, which are important conditions for human existence, have taken a new step. The methods of communication that arise in the calculation of new technological capabilities in accordance with its specification have affected the essence of human communication. This process has introduced completely different forms in the technology of realizing folklore, directly related to communication. So, now, in the conditions of the Internet, folklore has turned from operational technology "face to face" into the form of "online communication" or "virtual communication". And this required a transition from traditional folklore to virtual folklore. Of course, in this transition some parameters and concepts of folklore - form, subject, style, reality, audience, etc. Have acquired a completely different essence from traditional folklore.

In the modern era, one of the most important factors is to ensure globalization and the rapid development of information and communication technologies. Information and communication technologies, which infect before lifestyle, have already become the most integral part of a person's life. In the initial periods appearing for military purposes, Inter-net technology brings phenomenal opportunities that affect the dynamics of the development of mankind with itself. New opportunities created in the communication, information and information industries significantly increased the role of information and communication technologies in comparison with previous years.

Noting the high speed of the globalization due to the global information system Violetta Krawczyk-Wasiliewskaya writes in the article "Electronic-folklore in the era of Globalization" so: "Over the past decade, however, huge globalization has increased significantly, thanks to the popularity of the Internet as a global information system. Modern electronic technologies have created a new style of communication between people far apart. They use mobile phones and the Internet not only for information purposes, but also for entertainment and online contacts, as well as for the exchange of opinions and opinions" (Wasiliewskaya, 2006, 248)

Of course, the influence of information and communication technologies directly on the problems of sociability and relations between people, honestly speaking, representing completely new forms in comparison with previous periods, began to influence the philosophy of life, including the

mechanisms that form this philosophy - to language, culture, folklore : "This type of immediate social reaction to new phenomena and problems tends to create a special kind of written, oral and visual folklore of a global nature that could be called" e -folklore "(page 248)".

In such a situation, the functional essence of folklore, creating communication (folklore as a system of common cultural signs that gather people together) and emerging in communication (folklore, as a fact, arising from the communication of two or more people face to face or during virtual communication) . He does not manifest himself only as a story of the past; he already presents himself as a knowledge of everyday life, a collective reaction that is a quick, concise and perfect model of events and incidents. But this includes the introduction of new concepts and terms in academic academic circles: netlore, newslore, web folklore, digital folklore, Internet folklore.

The impact of technological innovation on everyday life has already begun to change people's mode of life. People began to move from face to face communication to online communication. Entering into social life, the virtual sphere or the web environment form the real world of each person, at the same time its virtual world. But this seems to give new "roles" to modern people. Every person who is a member of the real world, physical reality, at the same time he becomes a member of the virtual reality. As the virtual environment has its own conditions, norms and principles, a special psychology, the philosophical essence and traditions of this reality began to appear. That is why acceptance of certain behavior and actions on them a person becomes a member of the virtual world, at the same time he also takes psycho-reality belonging to this environment.

In this situation, a person, becoming a part of a virtual environment with all his essence, brings his thoughts, worldview, traditions and customs, as a whole his own folklore on the Internet. But this creates a condition that ensures communication through new opportunities, which is one of the most important needs of mankind, at the same time creates the conditions for the emergence of processes of folklore activity in a virtual environment that it would be right to regard as an embodiment and fact of self-expression.

We believe that this issue should be mentioned from an anthropological point of view. In general, the need for cultural activities and the passion of a person directly take the source from his psychological essence. At all

times and in space, people felt the need for self-expression and self-realization.

Naturally, it is clear that, since there are human and communication opportunities, the potential of man's cultural activity will continue unchecked, and he will be transformed into a new environment. In fact, today the motivators for the rapid expansion of Internet folklore are the mentioned factors. Today the Internet has become one of the main places for new folklore activities. In other words, the Internet is the main source of virtual folklore processes. Transformation of events in an actual society on the Inter-net constantly gives an opportunity to look at the social and cultural process in a virtual environment, therefore on the Internet as techno-cultural phenomena. That is why today the Internet can be characterized as the most important place of folklore, where it is transformed, appears, distributed and polished.

In the modern period, the rapid development of information and communication technologies and the opportunities created is observed with the transformation of socio-cultural processes into a virtual environment, the emergence of new trends in folklore activities. On the one hand, the impact of urbanization processes on the human lifestyle and appearance, on the other hand, the emergence of a globalizing, global value and philosophy in general affects the culture and nature of folklore that is a component of this. Today's technological capabilities have simplified the transformation of socio-cultural processes into a virtual environment, so this influenced the form, content, style, acting tools, etc. D. Folklore, which is one of the main branches of human expression. As A.Dundes mentions: "… folklore is not perished, on the contrary it continues being alive and active in the modern world according to the development of the spreading with the help of e-post and internet" (Dundes, 2005, 406). But again it shows that now folklore activity not only has weakened, even it has become more active and extensive due to the new technological opportunities. However from the traditional folklore genres, the voluminous and large texts the transition to the operative, laconic, short, mobile expression forms have happened.

A.Dundes and C.Pagter write that, "stressful ad traumatic events of national or international scope often stimulate the generation of new folklore – although the new folklore may turn out to be old folklore in disguise" (Dundes and Pagter, 1991, 303). Especially in today's global information net (the opportunities of the information-communication technologies) situa-

tion, when the social media finds the wide spreading the definite event or the fact globalizing and gaining urgency getting out of the local frames, in fact, it also secures the other process on the same information in the parallel form. If the text of the news is in the centre of the collective reaction not depending on the social-political, social-economical or cultural-spiritual essence, if it influences some emotional-psychological environment of the individual or the society, it begins to attain the additional functions except the first function.

Here we must pay attention to the problem, in contrast to the classical processes of people's history in the modern period, the actual base of folklore processes is compensated by social media. But very often situational events change and new ones appear, but not accompanying ones. To determine examples of folklore that appear in the online environment, to discover a folklore mechanism and models in such a situation becomes a little more complicated. As if the speed of occurrence of events and the loss of relevance occurs in a parallel form with the speed of becoming folklore and archiving. This process is so harmonious and at the same time that it is impossible to detect a specific folklore in this situation. Now, being a member of social networks, we are actively monitoring blogs and forums behind this process. But, approaching the problem, you can systematically get much better opportunities. Therefore, receiving daily, weekly and monthly reports on events on the media agenda, this means that topics that are gaining more attention in the spotlight can easily identify and classify the emerging folklore processes. This method will open wide opportunities for conducting contextual analysis of new examples of creating folklore. "Certification" of the example of folklore, this means that we celebrate the event, place, time and other parameters that we can take a step towards de-end analysis of the Internet folklore method.

Of course, each news and information doesn't become the subject of the folklore activity. Here the themes attracting the collective interest and reaction, the events influencing to the humanities emotional-psychological world come to the attention centre directly. Especially, on the base of the opportunities (picture, video, graphics, animation, etc.) given by the information-communication technologies the new folklore activity process have been appearing in the quite different form according to the formation, content, language, style, genre specification from the previous centuries. Here the most important and common point is the formation of the folklore example not depending on the form, content, formation technology, actualiz-

ing place and character basing on the collective interest and reaction, to tell the truth, organizing on the base of the collective – common cultural moulds (folkloric mechanisms). Of course, the appearing example entering the communicative environment and actualizing in this environment is one of the main conditions. But in general, the structure of Internet folklore, formalization mechanisms, the composition of the genus with multiparameter, and this process continues continuously.

Now the most extensive folkloric examples encountered in a virtual environment relate to events and realities approaching the comic plan. On the one hand, with great opportunities for entertainment and recreation on the Internet, on the other hand, urbanization and the actual, last generation and spread of the nature of jokes among folklore generations in the modern period with influence are some factors are the reason for satisfying the laughter and content about it in the Internet environment.

It is known that in archaic societies keeping and sending the information were realized on the base of some institutional establishments – the institutions of telling (the profession of ashug and "ozan") and the traditional expression models (epos, tale). At the same time the information in limited sphere – the esoteric knowledge and behaviors are immortalized and transformed by the definite subjects of the society (shamans, respected elder persons, "sayyid" is an honorific title) on the base of the expression models (prayer, ceremony, the wise advice). Though the same institutes and establishments carry out some functions belonging to the traditional societies, one can say that there is a concrete necessity in their formation and life. Because during thousands of years when the information-communication technologies didn't exist the people could keep alive and deliver the information just with the help of the oral memory way according to the reckoning of the telling institutions. There are also quick modeling forms due to the life style of the people in the modern period. But in our modern period in the case of changing the content and formation of folklore in a whole the topicality potential in the "stressful" and "traumatic" situations being one of the main functions shows itself clearly in the example of the comic examples observed in the internet. Among them, especially personifying reality in ironic, satirical and funny form or approaching life in a comic plan, attract attention. It is true, laughter is the factor of being the most important emotional needs of a person, at the same time the reality of expressing psychological ejaculation, taking out inner tension, becomes important. Because if

a person laughs at a particular event or strips this event, derides his reaction, on the other hand, combining the situation with the module of collective reaction (photoshoplore, caps), he creates a folklore example. This means that this behavior and the expressed subject, in fact, manifests itself as a reaction of the collective.

Naturally, being the anthropological quality the laugh attains the meanings as the expression of human's attitude to the reality. U.Ozunlu classifies four approaches attracting the attention in the investigations explaining the essence of the laugh:

1. To prefer himself, to have assurance not to do as the laugh object does and to laugh on the base of the calmness;

2. Unlike the definite order appearing of the forthcoming event creates the shock effect in people and it becomes a cause of laugh;

3. Each person has a secret "attack" wish, time by time he shows it in his behaviors and movements. When this wish doesn't correspond with the reality the discrepancy appears and this obstinacy make people laugh.

4. In the stream of the events and talks some contrast points and illogicalities appear and they become a cause of laugh (Unsal, 1999, 21).

According to our observations, you can find a variety of folklore forms - text, text, caps, dubbing, etc. In the virtual space located in Azerbaijan, especially in social networks, forums and blogs. We want to analyze the examples of folklore widely spread in the Azerbaijani virtual space around the Internet anecdotes in order to briefly describe, as a typical fact, the world-famous scientist, physicist Albert Einstein.

Let's consider the problem with some questions: first, why Albert Einstein ?, the second, why as an anecdote, the subject of laughter ?, the third, have these examples a connection with the historical individuality of Einstein ?, the fourth, how is the technology of the Einstein's folk image formed? And and so forth.

Of course, these issues are very closely related, and when answering the first question, it is possible to determine the main lines. First of all, we must say that the folkloric processes around Albert Ein-Stein occur not only in the Azerbaijani virtual space. On the Internet, you can find such folklore processes in English, Russian and Turkish. We can say that Einstein was formed as a global folklore image in accordance with the opportunities formed from the global information network.

From the history it is known that being the author of the scientific discovery causing the fundamental changing in the branch of physics, including

making philosophical generalizations about the world, reality, life, telling about them the monumental thoughts Einstein has been known very much. He has been stayed in the memories with his extra-ordinary behaviors and thoughts, interesting and adventurous personal life, the main fact is that he had the fundamental discoveries becoming the cause of the formation of the legends and myths. His discovery in the branch of the science having the power of changing the scientific view, it means the special theory of relativity necessitating from the classical physics to the new physics had automatically influenced to the emotional-psychological world of the peoples and had provoked the irrational, intuitive models. But it played the important role in the occurrence of the half-scientific, the half-legendary, mythical sayings about Einstein's discoveries. Having the great head, speaking very late, stealing of his brain after his death, as a whole the mysterious facts and sayings about his death, in fact, show the formation of his folklore image in the unscientific circles, in the scientific-popular audiences before the internet occurred. Here one of the most important facts is Albert Einstein's special theory of relativity, to tell in a short, his approaching as the changeable conception to the time and place concepts inside the different coordinate systems considered constant by the physics science till this period, completely, is some conclusions changing the thoughts. As having the supernatural opportunities the folklore heroes have the real historical sides, the real-historical personalities also have the extra-ordinary, magic, mythical sides. It means here the main problem is the folklore mechanism taking part in the formation of the cimage, as a result of it the definite fact or the personality are cognized on the base of the traditional models.

Einstein's own attitude to folklore, especially the words he said about the role of fairy tales in the development of children, are reflected in books in some versions. Some sources describe such a story with slight differences: "In Denver, I heard a story about a woman who is friends with the late Dr. Einstein, who is undoubtedly recognized as an outstanding" pure "scientist. She wanted her child to become a scientist, and asked Dr. Einstein for his suggestions for reading, which the child could have done in his school years to prepare him for this career. To her surprise, Dr. Einstein recommended "fairy tales". Mother protested against this frivolity and asked for a serious answer, but Dr. Einstein persisted, adding that creative imagination is an important element in the intellectual equipment of a true scientist, and that fairy tales are a childish impetus of such quality! "(Winick, 2013).

The fairy tale, representing Einstein's attitude to folklore, which is folklore, the words said or not told by him really and other facts prove that this person is at the center of collective reaction before the advent of the Internet.

Here one of the most important moments of attracting attention in the folklore examples of Albert Einstein in the Azerbaijani virtual space is the image of Einstein, personifying the thoughts and feelings of the collective. This image, which affects the least daily life, on the most basic life principles, takes part as a wise old man who knows the language of society as a source of search from his real historical essence (as a famous scientist and philosopher). But this wisdom is not based solely on seriousness and rigid rational logic. Simply, he is accepted not only as a scientist with universal knowledge, but at the same time he is also recognized in the status of the old sage, including folk wisdom. This means that Einstein's appearance (his white hair and mustache, his image as an old man, including his famous comic posture showing his language) and the internal (known scientist, physicist) parameters remained in the memories of the historical paintings, and the views are the main details , participating in the formation of its folklore image.

Because these parameters remind the image incarnations of the Wise Old Man archetype in the traditional culture psycho-automatically. But it gives a chance to say that the image of Einstein observed in the Azerbaijani languaged virtual space has been organized on the base of the wisdom conception of the traditional culture. As the content part of the common Turkic culture in Azerbaijan culture the conception of the wisdom includes not only the wisdom and the strict aspects, it also includes being trickster and the comical sides. That is why Einstein's folkloric image reminds the well-known joke hero of the Turkic nations Mullah Nasraddin. According to his outward indications being a wise, teacher, scientist Mullah Nasraddin also attracts the attention with the singularity and comicality of his behavior.

Example 1. (Pic.1) (Translation: "My friends" like "my photos are better than distant relatives"). An accessible classic example of this statement in Azerbaijani folklore is the following: "The nearest neighbor is better than a distant relative".

In these examples, the approaching specification of the Azerbaijani people from comic aspect to reality was reflected at a high level. Through the folklore image of Einstein embodied the outlook of the collective, the unmentioned emotional needs. Of course, in this case satirical and iron models of describing reality become urgent:

Example 2. (Pic.2) (Translation: On the 7th of March I go to the region. My relative has died).
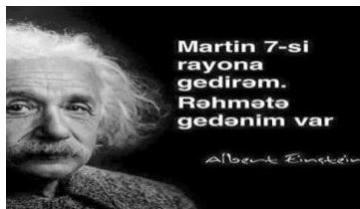
Here the fact of some men making the definite pretexts and not congratulating the women on the eve of the 8th of March is looked through. This behavior met among the people very often is criticized with the satiric approach. The undertone sign to the seriousness of the woman environment has also taken part here on the same day psychologically. Or Einstein shows himself as defending the national "mentality" and "values", but in fact, he shows himself as the criticizing character:

Example 3. (Pic.3), (Translation: *"Brother is temporary, try to keep your wife firmly"*). At the same time, he acts as a character introducing the interpretation of proverbs common among the nation very widely, in accordance with the conditions of the modern world:

Example 4. (Pic.4), (Translation: "*The camel was asked why its neck awry. His mother answered that because of the playing with the Smartphone*").
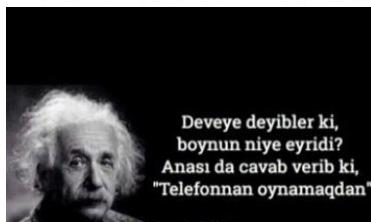
Example 5 , (Translation: *"Let the chips be sacrifice to my baby. When will my baby drive the jeep?"*)

Example 6, (*Translation: Look at mother and marry with her daughter, look at her father, take it easy*)

Here Example 5 has been formed on the base of one of the most well-known sayings of Azerbaijanis "The camel was asked why his neck awry. It retorted "What part of me is aligned straight?" But this example has occurred on the base of the quite new content, the actual subjects of the modern period. Though the mechanism is the same, the content is modern and it is based on today's realities. Here the laugh causing is just the comparison of the camel's awry neck with the people spending much time with phones. Though externally it seems very comic there is a deep criticism and the call to the urgent problem in the essence of the thought.

Another fact (example 6) is an example of "okhshama" (stories about rhythms in stories about children) existing in Azerbaijani folklore, the same process took place here. In these vocabulary combinations, which the elders put in order to caress children, they usually express wishes and intentions for a quick walk, saying early and smoothly, clapping their hands, etc. Here, based on the similarity in the sounds of the words "chips" and "jeep" , a new folklore example has appeared, and it differs greatly from items compared in traditional folklore.

The same situation is observed in another example (Example 7). The very famous saying "As a mother, as a daughter" among the Azerbaijanis was "edited" in a completely new form. At the same time, this embodiment

of the approach to all traditions, sayings and combinations in the gimmick plan, in other words, the personification of mocking, in the new process of folklore activity, this trend is expressed very differently. Behavior based on old traditions and belief system, especially stereotyped in society, not adapting to the rhythm and flow of modern life, also from other causes becomes a matter of laughter of new folklore. One of the important facts is that Einstein refutes himself, as if combining his virtual folklore image with a real historical personality to make a comparison. In this situation, he preserves the national coloring:

Example 7. " (Translation: *"I swear to Seyid Lazim Aga's ancestor, I haven't told such words"*)

Here (Example 7) the thinking creating Einstein's virtual folklore image acts as an opponent to himself, saying the words "I haven't told such words" the new folklore example is created. There is also an appeal to the folklore activity process connected to Einstein in the Azerbaijani languaged virtual space.

Spreading of examples about Einstein in the Azerbaijani languaged virtual space has turned this process to the laugh subject, too. So the other example about the Greek philosopher Plato met by us in the Azerbaijani

languaged virtual space has been appeared just in this context:
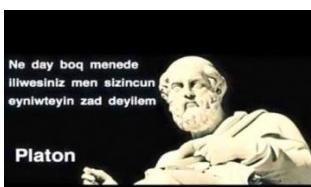
Example 8. (Pic.5), (Translation: *"God forbid, don't tease me, I am not Einstein for you"*)

Or changing of the comparison between the local money in Azerbaijan with the dollar on the ground of the economical changings happen in the world, it means this theme about the increasing of the value of dollar has provoked own folklore being in the agenda of the social media. In one of the examples created according to this process "the attitute" is also given about Einstein:
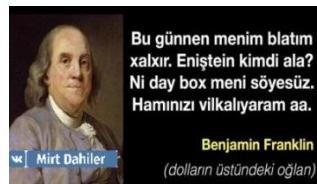
Example 10. (Pic.6), (Translation: *"From today my authority rises. Who is Einstein? God forbid, don't swear me. I can kill you with a knife"*). Such kind of comparisons show that the folklore examples about Einstein created in the Azerbaijani languaged virtual space are not the accidental facts and they have created on the base of the traditional thinking event, the traditional models and moulds. Of course, these themes are the more "ephemeral", they are the more "traditional" (Fernback, 2003, 33). This means that the topics on the agenda of social networks transmit a temporary image, their formal forms are traditional. That is why the folklore facts that appeared in the virtual space of Azerbaijan around Einstein, Plato or Benjamin Franklin were organized on the basis of traditional models.
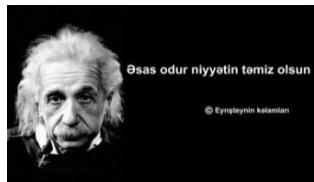
But sometimes acting like a wise old man, Einstein gives the order as proverbs:

Example 11. (Pic.7), (Translation: *"The main thing is the cleanness of your intention"*).

Here the main point is the traditions turning into the stereotype thinking and behavior among the people. The thought told about the people whose outward, formal signs are not fitting with the behaviors of the time, faith, religious, political views, in fact, is today's most important problem. With this word combination the people as if justify their actions. It means though his behavior is different, but his wish is not so. This word combination carrying the more religious essence, in fact, can include all events.

One of the most important facts met in the Azerbaijani languaged virtual space about Einstein is his description in the status of the teacher. Of course, this image is much nearer to his historical personality. But in these examples he is not in the strict teacher image, being described in the comic plan his stereotyped behaviors and lexicons attract the attention:

Example 12. (*"Is that one sitting in the last row knows more than me?"*)

Example 13. (*"Go out, don't come to my lesson again"*)

Example 14. (*"Who is absent? Tell me, I'll put the absent mark. Go to bed in time and come to the lesson in time"*)

- Of course, you can increase the number of these examples. Because, like all over the world in the Azerbaijani virtual environment, folklore processes are very fast and continuous. Summarizing them all, we can mention the following:

- Due to the influence of globalization, the emergence of a global information environment and some other factors, folklore began to acquire new meanings in accordance with its essence and function;

- folklore, directly connected with the cultural existence of man, became a phenomenon of global reaction and communication in accordance with information and communication technologies in the modern period;

- Before the Internet appeared, folklore became relevant in local geographical boundaries, entered a new period in an unlimited information environment, and this became the reason for the formation of global folklore prose;

- The possibilities of interactive communication on the Internet (especially the social network, for example forums and blogs) have caused the environment to have uninterrupted folklore processes directly;

- According to the direct influence of social networks, the events that are going to be socialized in different parts of the world, the emergence of collective reactionary situations for problems ensured the formation of the actual base of new folklore processes;

- Continuation of the active folklore processes lately in the Azerbaijani languaged virtual space was completed with the appearing of the new folklore images and models;

- Though the image of Albert Einstein has the global temper according to his nature, in the situation of becoming topical it attains the local character. Especially, there are topical fun themes in the environment of the definite age and profession groups, introducing those themes with the help of the Einstein's image becomes a cause of increasing the level of the comics.

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Conceptual studies about the values of young generation and the transferring to the society with narrative components in Turkey

Kaplan Turan Berna

Abstract   *It should be of course, there is always another agenda to telling stories in brand marketing, outside of evoking an emotional response in the viewer, and that's to promote something.In today's a la carte content-rich digital environment, consumers don't want to think they're being sold something, which is why the emphasis on story has once again taken center stage. Research took place in accordance with the ethical standards of human subject research. All respondents were briefed on their confidentiality rights prior to their interviews, and all were asked to sign a consent form that permitted my use of a tape recorder. In addition, when participants offered me biographical data concerning their employment history, family structure and educational background, this information was recorded on anonymous numbered face sheets. Sensitive information such as the names of my participants were not recorded anywhere besides my respondents' consent forms.*

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Introduction

Imagine further that they did not distinguish one act from another: killing, eating, having sex, giving birth, thinking, running—there was no way to answer the question, "What is being done?"

Without knowing what someone is doing, they certainly could not answer how or why something was being done. They could have no technology, for technology is concerned with means and ends, of adapting spears for hunting, pots for cooking, wells for collecting water, and so forth. Purposeful human action is difficult to conceive here. Religious belief based upon some divine purpose would be impossible.

Of course this is a ridiculous hypothetical. No recognizably human society ever existed that was not able to draw the distinctions we draw in answering the questions Who, What, When, Where, How, and Why. In other words, these questions and the answers they call for are *universal* in human societies. Procreation and child care, at a minimum, require distinctions in agents that allow us to know who gives birth and who cannot care for him- or herself. Success that makes survival likely requires a great deal more: the ability to see the overlaps between acts, agents, scenes, agencies, and purposes: Connecting the seasons to the planting of crops; connecting places to purposes of security and shelter; connecting means and ends sufficiently to create weapons that give humans advantages over more powerful predators and prey; identifying people good at doing particular things, such as hunting, fishing, cooking, caring for the sick, and so forth. Answering "Who *in light of* What," "Where *in light of* What," "How *in light of* Why," and so forth is critical for the success of human societies, and is universal as well.

Of course, advanced human societies take the distinctions represented by the pentadic questions to extremes. As Maslow demonstrated, human "needs" come at different levels. If we've satisfied physiological and safety needs, then we look for love and ways to belong, and later to all manner of establishing our esteem in our own eyes and those of our peers, and perhaps then we can self-actualize. And the Who, What, When, Where, How, and Why questions crop up at each stage, establishing our place, our home, our roles; distinguishing us as "higher" or "lower" than others in myriad ways; and, at the ultimate stage, realizing our potential as unique agents in unique times and places, working towards our own unique purposes, in ways that are uniquely our own.

Our symbolic trek up Maslow's pyramid is not necessarily "progress," despite the pyramid's implicit indication of where the "pinnacle" of human existence lays. The "grammar of motives" allows us to make important distinctions between, say, good hunters and bad hunters, but also leads to distinctions involving tribal identities, castes, organizational charts, "cool" groups and "lame" groups, and every manner of sexist, racist, sexual orientationalist, ethnocentrist, and other division

imaginable, far past what is necessary or useful and, indeed, to the point of being detrimental to society. As Burke would say, we take our symbol-using to the end of the line, ignoring what's good for us. Today, distinctions based on answers to Who, What, When, Where, How, and Why are sophisticated to a fault; but they still follow the fundamental grammar of motives that marks us as human.

Critical for the essential, but problematic development of our human sophistication in discerning answers to the pentadic questions is our facility with language. Not only do we *see* a person as a better hunter, a more attractive person, or an interloper; a scene as dangerous, agriculturally fertile, or "late"; a means as effective or efficient; and so forth, we can *verbalize* our distinctions, compare them with others, take up the characterizations of our interlocutors or criticize them, draw from witnesses to actions we did not see, and so forth. Burke uses the term *symbolic action* to account for our actions in verbally carving up the world in these ways. Such verbal carving creates a new, *human* world, as there inevitably emerges a distinction between the *world* and *words about the world*.

The most obvious way that action enters our world is through our interactions with other humans, as Burke notes in drawing a distinction between how we treat objects and how we treat people:

[A] physical scientist's relation to the materials involved in the study of motion differs in quality from his relation to his colleagues. He would never think of "petitioning" the objects of his experiment or "arguing with them," as he would with persons whom he asks to collaborate with him or to judge the results of his experiment. Implicit in these two relations is the distinction between the sheer motion of things and the actions of persons. ("Dramatism" 11)

Philosophically, it does not matter if we have free will or not. In a pragmatic sense, Burke notes, we treat other human beings *as if* they were acting rather than merely moving (*Language* 53). In short, we enact the pentad in the world, giving it a materiality.

Specific dimensions of terministic relations are normative, established by a discourse community's shared beliefs about "what goes with what" at a given point in time, underlying expectations that one will or should find certain types of agents engaging in certain types of actions, using certain agencies, within certain scenes, for certain purposes, evincing certain attitudes. (Rountree)

For example, a "good wife" in a conservative Islamic society is associated with very different acts, scenes, agencies, purposes, and attitudes than a "good wife" among Baptists in Alabama. A "good Baptist wife" in Alabama may drive a car, walk through a mall unescorted, seek higher education, wear short pants, and question her husband; these actions would not be expected or tolerated in a "good Muslim wife" living in Taliban-controlled parts of Pakistan. Nevertheless, the general idea that particular agents will be expected to engage in particular actions in particular scenes using particular agencies for particular purposes with particular

attitudes still holds. The grammar of motives is universal in describing those general, formal relationships, but not the particular content they will carry.

Conclusion

Ultimately, it would have been easier for me to play the philosophical game to reject Brock and Simons' claims, and even Brian Crable's watering-down approach by pointing out the paradox they create for themselves: Is Brock's claim that Burke has switched from believing dramatism is metaphorical to believing it is literal itself a literal claim? Is Simons being metaphorical when he says that literal statements are nonrhetorical? Is Crable's claim that Burke is using a "soft" version of literality itself a literal statement? And, overall, isn't the action of these three scholars in trying to persuade others about how to see dramatism itself predicated on an assumption that their readers are agents who act, who have their own purposes, and who can be moved by arguments? Isn't this the sort of "pragmatic" acknowledgment that Burke is talking about when he distinguishes the chemist with her chemicals from the chemist with her colleagues?

When Burke says that people act and things move, when he says that there is a difference between the taste of an orange and the words "the taste of an orange," when he says that we participate in a symbolic world of our own making that literally exists (and that literally will vanish when human life is gone), he means that literally. We should understand that as his meaning. And we should sidestep the philosophical language games that problematize that which we must pragmatically recognize if we are to avoid being locked up in some rubber room as one who does not recognize that the social reality created by language is a reality we can talk about literally.

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Review evaluates the latest publication of comparative inter-American scholar in Brazil

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Abstract   *Although the early women's movement was interrupted by the civil war voices began to appear in magazines and to be heard on the streets in the late 1960s, and became more present in public discourse after Franco's death in November 1975. The death of the dictator, and with him the authoritarian regime that trained women to be good, Catholic wives and mothers, led to an unprecedented opening of Spanish culture and society, a quick and mostly non-violent transition (1975–82) from authoritarian rule to a constitutional monarchy, and more rights for women. No longer subject to state censorship, print journalism played a prominent role in reflecting and shaping the changing society. It especially provided a medium through which women could participate in public discourse and begin to make their voices heard on issues as important as women's rights, abuses in prisons, or labor struggles.*

Keywords: *review, Brasil, inter-American scholar.*

Introduction

The literary theorists talk on a language, a narrator, a text, an expression style, a narration style and other such kind of components forming a narration in an artistic text. 2 The most important of these components is, of course, the language, because narration, story, embodiment and incarnation of any artistic text within a concrete plot and composition is manifested in a text form in an oral or written speech act realized through a language (5).

 Another component of narration is a subject realizing this act, i.e. is the narrator himself. In a fiction we meet the narrator in several forms:

a) the narrator is the author himself. The narration of the text plot is realized by the I person, the author himself carries out the role of the narrator;

b) the narrator is a subject fabricated by the writer, a product of writer's imagination or prototype of a person in a real life. In both cases the plot of the text is narrated by the III person;

c) finally, the entire text is narrated within a certain plot-composition construction from the name of the images in the fiction, in other words, each of heroes narrates a bit, from his own view-point, in his expression style.

Of course, it also should be kept in mind that there are cases when all three narration forms are used.

The third important component of narration is the plot of the event, in a broad sense, the plot of the text, the content of the work. Appropriate narration style in the fiction is distinguished according to a literary type and genre. In other words, the literary type and genre changing due to form and shape of narration is represented as one of the components forming narration. It is known that an artistic text in a narration is manifested in two plans: at) in context plan (ontological plan) – narrated, told story, event; b) in expression plan (epistemological plan) – comprehension of the context, its reflection, expression form, i.e. the form of narration of the text, the narration itself (3).

According to the above mentioned diachronic fact, it is found out whether the narration is a product of fantasy or reality, as well as whether the narrator is a real concrete person, or a fabricated abstract person. Of course, here one should remember the third plan (axial plan)- the relations between the author and the reader manifested within universally accepted values. The significant points are the issues related with target of the work,

the methods and techniques that the author uses in an artistic text. That is the information that the author gives to the reader whether he is the same person with the narrator or not.

Similarity and difference, abstractness (imaginary) and concreteness (real-life), diachronic or synchronic time and place relations in narration of events between the narrator and the author in eastern narrative art are realized in various ways. Sometimes the real author is hidden using "text within the text" and "framed prose" methods and the frame referring to traditional story (to narrate independent stories within a story). Sometimes in order to make the reader believe in real or imaginary character of events, the author unexpectedly comes into vision saying "I am here". Or he diverges from imitation (mimesis) which is a traditional method of reflecting real life preferring method of isolation – metaphysic way of expression, subliminal narration method, the shape of flow of thoughts, type of narration permitting to narrate the same event from different angles and perspectives. Being the most characteristic peculiarity of the Turkish prose of the 80-90s, this latest narration method is considered one of the common forms of creating artistic texts among the leading representatives of this prose.

In all cases, it should not be forgotten that the narrator is not exactly the author himself. In an artistic text the author mostly hides himself, his "I", and gives a freedom to the narrator. The author charges the narrator to narrate the peculiarities he wants to see in his images and heroes. So, the author transfers his outlook, life philosophy, speaking manner, vision to the event, etc. to the narrator. Because although the narrator is a positive hero of the story and narrates from the name of the I person (himself), no writer wants his reader to identify him with the narrator, or in other words, with his heroes. He does not emerge in a fiction openly. The idea of the author is solved by the heroes of the story in accordance with aesthetic plot the writer built up and within the framework of the compositions relevant to its implementation. Here we come across an interesting fact. As we stated above at the end of the XX century when a new type Turkish prose was formed, from time to time the writers showed themselves in artistic texts with the styles derived from traditional Eastern narration, helped the reader to conclude a moral from the story. Sometimes the aim in writing the story is revealed within the text directly in the replicas. In a text they used to give advice clearly addressed to the reader in connection with the events and stories. For example, Ahmad Midhad (1844-1912) who is one of the founders

of such type of stories and novels often uses such kind of methods, tells to his readers that the events happening in the story are real, or stresses out that he wonders about the fate of one of the heroes, explains moral significance of the story, gives recommendations about reasons and results of the events, often gives "a part from a story" as in tales, folk stories and masnavis (6).

The tracks of traditional prose can be seen in the creativity of the youngest writer of "Tanzimat" literature, the founder of short realist stories in Turkish literature Sami Pashazade Sezai (1859-1936) who made Turkish stories close to western novels with his collection of stories named "Little things" (1892). For his works laudatory narrative style with vivid folk colloquial language of the images mixed up with the phrases, metaphors and analogies in Persian taken from divan literature is characterized. As we stated above, though from the end of the XIX century until the 80s years of the previous century the eastern narration had been addressed in stories and novels of the writers referring to all possible "ism"s belonging to Western modernism (critical realism, social realism, romanticism, symbolism, modernism, postmodernism etc.), it was namely the writers of the 80s years who made it to structural attribute of their works and used them deliberately. The matter is a new literary generation formed in the 80s years and to which Iskandar Pala and Elif Shafak joined in the 90s, besides benefiting from techniques and forms of modernism and postmodernism, began more often to address to classic narration traditions, to synthesize old eastern and modern western narrations, and to compose the stories and novels different from those existing in Turkish literature previously.

The efforts of these masters to form a different way of thinking unlike the usual canonical literary concept based on anthropological rationalist approach and to reflect inner world of a man in dark colors, using metaphysic elements, irrationalism, inner dialogue, monologue and other literary techniques to reveal the characters of the images in their novel by preferring abstraction and reflection (isolation) method to concretizing method imitating objective reality (mimesis) led to formation of an entirely new Turkish prose.

These masters who paid more attention to how to describe rather than what to describe besides ideological context also gave a special significance to form innovations of the work. Of course, here one important point should be noted that with such convergence style they, to a certain extent, deliberately moved away from current social-political issues. And it was the

result of the environment created by important military-political events, the burden that the time put on their shoulders starting a new era in social-cultural life of Turkey.

It is known that military coups, non-stable and short-term governments took place in Turkey on May, 24, 1960, March, 12, 1971 and September, 12, 1980 on one hand was a change towards a new democratic movement and public opinion, on another hand caused a retard in the country on the background of economic progress of developing countries, even a regress in some fields and it led a part of the educated people, including people-of-art to depression, and involved another part unwillingly to political-ideological struggles among the parties, as well as to the problems of brother massacre and terror on ethnic and national basis. At the same time the writers faced a lot of philosophical and aesthetic concepts seizing the literary world and had to choose rational ones out of these concepts. So, a new social –political condition established in the country, as well as the struggle that the writers made for the relation of the literature and the life significantly influenced on the development of the prose and gave a rise to establishment of literature and ideological groups among the writers. In such a condition "new traditionalists" from rationalism turned to irrationalism, from reality to fantasy, from daily household concerns (from what is material) to literary concerns (what is spiritual). It is not accidental that at the result of the contradictory political-social condition of the country this literary generation withdrew to itself for a certain period. But soon these writers gathering their forces and not wanting to put up with the situation they had fallen into wanted to reflect this situation in an objective way and started new literary searches (the second name of the generation of new traditionalists is "a period of new searches" derives from here). Besides literary and artistic types and genres, explanation and expression styles of national Turkish prose, they were also interested in literary novelties of West and began to apply in their works their synthesis with traditional ones. The most obvious differences of "traditionalists" from the modernists arise namely at this point. The matter is while characterizing the works of modernists Sharif Aktash says that they are not something more than "a group of images and events expressed in a form borrowed from West and narrated in Turkish language". According to him, theoretical basis of these genres had been prepared and developed not in Turkish literary ground, but in the West. In other words, modernist artists borrowing the new form from the

West did not bother themselves with thinking theoretical conceptions continuing taking ready theoretical knowledge with known frame and peculiarities. So, modern literary samples in Turkish prose have been determined with Western mind in Western culture and formed at the result of application of the peculiarities of tested genres to local material (content). New modern story and novel were put forward   at the result of the efforts of reshaping the old form of the West with a local material and narrating it within the possibilities of the Turkish language (4).

The concepts "innovator" and "traditionalist" on the first glance seem denying and contradicting each other. Actually, it is not like that, because, here when we say "traditionalist" we do not mean blind devotion to old traditions or with "innovators" we do not mean those who deny all that is old ignoring cultural – ethic lifestyle and behavior norms which have been passed from generation to generation throughout centuries and which have the power of "law" although not being written. On the contrary, innovators want to protect and preserve the customs (e.g. to go to one another's houses to congratulate with a holiday, to welcome and see off a guest, hand kissing, ceremonies of engagement, wedding and funeral, etc. and other everyday lifestyle), traditions and values (ceremonies and rituals of national, historical and religious character) enriching them by adding new, fixed moral-spiritual values of the modern society meeting the requirements of the new time and derived from social orders, to express all these in an artistic and aesthetic way by means of literary and art works and to present it to the reader.

In all cases, "traditionalists" although being far from social-political issues, and working individually with the principle "everything in the art is private and intimate", they make great contributions in development of Turkish prose, in structure, language and style of a story and novel, and in innovation of aesthetics entirely (2).

Turkish prose of the 80-90s years from the aspect of its technical capabilities, artistic characteristics and artistic - aesthetic peculiarities can be characterized as a new stage of great quality changes. In the best samples of new traditionalist prose the new obtained are synthesized with traditional ones and at the result a completely new artistic-aesthetic style emerges. In other words, new traditionalist prose clearly stresses out that it is the continuation of a traditionalist story, puts forward an idea of joining modern artistic-aesthetic value and principles of the West with wise, edifying, simple-style narration methods of the East. Majority of new traditionalist con-

servative masters attempted to create a perfect style joining all they that they had learnt both from East classics and advanced West authors of that time. They try to avoid express the social-political problems within a standard thinking pattern and consider aesthetic aspects of the literature as important as the theme and ideological-contextual issues of it. Their works are pieces of art focusing on the world of individuals, interpersonal relations and trying to describe the world from the objective of their inner worlds and of course, thinking and making think about narration forms as style-form-structure.

New traditional prose should be distinguished from the literary trends and tendencies as traditional, historical and Islamic prose having more than hundred years history in Turkish literature and which has much common peculiarities with it. The main common characteristics of artistic creativity, especially novels of traditional Turkish prose and its leading representatives, first of all, are related with commitment to social values, romantic style, historical past and lifestyle, as well as the elements born from religious beliefs transferred to artistic texts (5).

In this type of works the construction based on a classic plot-composition of events, an aesthetic presentation in accordance with the tendencies of the period, a composition intended for putting ahead the point which is desired to be conveyed to the reader prevails. In traditional-type novels a historical-chronological sequence in yesterday-today-tomorrow form is usually observed. The writers in their works mostly lean on divine viewpoint and at this time aesthetic concept is directed by spiritual- ethical values. Choice of the theme and the quality of their ideological content feeds from national and Islamic values. The writers make their heroes speak mostly in local dialects and accents. Of course, as the common peculiarities stated above can be in a single work separately, it is possible to speak also about existence of artistic texts in a form of national-historical, Islamic-historical, national-Islamic- historical synthesis .

The first samples of traditional narrative story in Turkish prose emerged at the end of the XIX and at the beginning of the XX centuries. For example, the plots of both Mehmet (Mizanji) Murad's (1854-1917) novel "In Turpan or turpa?" (1891), and Khalida Adib's novel "New Turan" (1912) are based on national utopias. Both novels were written with the goal to enlighten the people against the danger of decline and elimination of the values as religion, language, morals and traditions on the background of new

reforms and new social-political environment caused by europization and westernism. But there is an important difference between these above mentioned novels: in the first one the necessity of Islam unity (the images Mansur and Zahra represent Islam in the novel), in the second one importance (extremely idealized Oghuz and Kaya loyal to their national values) of the idea of nationalism-Turkism (attention to the name of the novel "New Turan") are stressed out. Safiya Erol (1900-1964) who is one of the followers of the first tendency, besides spirituality-materiality, village-city, Istanbul-Anatolia dilemma and comparisons, demonstrates loyalty to the tradition with her novels related with the themes of love for the nation and homeland, with the plot-composition construction opposing Eastern and Western cultures and looks at Islamic values through heart and soul window and morality prism. Since her first novel "The novel of Kadikoy" (1938) East and West cultures are compared, Sufi thoughts and wise sayings are put forward in the talks and inner monologues of wealthy aristocratic society of Istanbul's Bosporus coast and the heroes chosen out of simple representatives of the people.

In the novel "Storm of Ulker" (1938) two different cultures are opposed in the faces of Nuran, a fan and singer of Western music and Sermet, a fan and singer of Eastern music. On social-political and cultural background of the 30s years, the writer puts forward such an interesting thought that the time is not favorable for sole development of Turkish music in isolation from the world musical culture and so, it is inevitable that Sermet will lose (will be exhausted). The time and condition are favorable for Nuran. He chooses the right path and he manages to transfer the songs of classic Eastern composers which have been convicted to be forgotten into notes as in the West and creates new works benefiting from the synthesis of both music.

In the novel "Jiyardalan" (1947) developed Western world is described. Spiritual progress of Turkish nation and Sufi philosophy standing on the basis of this progress is put against comprehensive material development of the West. People's love for the native land, the feeling of pride for their glorious history joins the feelings and thoughts coming from religious and Sufi wisdom. The events happening in Hungarian geography, Turkish provinces, heavy cavalry divisions (sipahis), clergy, brave men, beautiful girls, fights, lifestyle and household of ordinary people are described in an epic way here (4).

Regarding Turkish historical novels, according to common and similar peculiarities of this genre, these works can be classified into popular historic novels, modern historic novels, postmodern historic novels and new traditionalist historic novels from the point of view of structure and context. In popular style historic novels form and aesthetic elements are weak, the events and historic personalities which are of interest of the readers are described in a simple language without detailed and long analysis. Here the power of imagination and narrating events in an exaggerated way for impressing the reader is the main. Sometimes an adventure or a story continues in several novels in the form of a chain. The aim in such stories is to gain as many readers as possible. Such kind of novels rise interest of the society, especially the youth, for history. But the novels of this style although being read with enthusiasm in the period they have been written, are forgotten after some time as they do not have a high artistic-aesthetic value.5

Among the women who write literary journalism, several have gained visibility nationally and abroad, including Empar Moliner (b. 1966, Barcelona), Elvira Lindo (b. 1962, Cádiz), Rosa Montero (b. 1951, Madrid), and Maruja Torres (b. 1943, Barcelona). Of these writers, Moliner, Lindo, and Montero studied journalism at university, whereas Torres did not pursue university studies but learned her craft on the job from a young age. All four writers began in journalism before publishing any fiction, and all use humor in their work—irony, satire, and parody in particular—to make effective sociocultural and political critiques. In addition to print journalism, Moliner and Lindo also have worked in radio and television, and Lindo is well known for her children's series Manolito gafotas (1994; Eng. Manolito Four-Eyes, 2008).

The keen critical eye and the unique perspectives they bring as well as the entertaining way in which these women dispense social, cultural, and political commentary provide insight into topics as diverse as the challenges of finding work as a maid (Moliner), the lack of national unity in Spain (Montero), the economic crisis in the eurozone (Torres), or the business blunders of the royal son-in-law (Lindo). Their literary journalism brings to the forefront stories about everyday life that wouldn't otherwise be heard, but that come to define collective cultural identities. Literary journalism opens a space for these writers to report on important news items, cultural trends, and social problems in a way that builds a narrative about the society in which they live and creates a forum for individual perspectives in pub-

lic discourse, feeding into the collective creativity of the new media through a form of the old media.

For example, in her collection of essays Busco senyor per amistat i el que sorgeixi (2005; In search of a man for friendship and possibly more), Empar Moliner reveals the inner workings of the hiring process for immigrants looking for work as maids, consults a fortune-teller on the future of the Catalan language, tests the practicality of the municipal government's campaign to get people to walk more, and checks out a dating service, all with the purpose of reporting her findings to the public. She does so with a wry wit and an air of adventure as she takes to the street to find out what's happening in Barcelona. In her essay about the immigrant women looking for work as maids, "¿De quin país la vol?" (From which country do you want her?), Moliner places herself in the scene as she describes what she observes (see sidebar on page 59 in the print edition). Unlike most essays in the collection, Moliner does not give much explicit commentary about her experience. Instead, she lets her interactions with the women speak for her. For example, Rosa, a Peruvian woman who volunteers at the convent, explains that many of the women who arrive there have been taught to be submissive and to accept sexism. She recounts the story of one Peruvian woman in particular whose husband brought her and their children to Spain and then left them there while he returned to their country for another lover. Rosa also explains that 660 euros ($840) is about the maximum that women get paid to work as live-in maids.

Through Rosa's eyes, Moliner, and the reader, glimpse the reality of finding a job as a female, Spanish-speaking immigrant in Barcelona. Immigration and the status of immigrants consistently appear in Spanish newspapers as important political, social, and cultural issues. Moliner's essay provides insight into one aspect of the experience of immigrants in Barcelona and allows readers a peek into a place most will never set foot. Because she tells the story of her experience with a fiction writer's style but a journalist's eye for factual details, readers relate to the personal stories of the women she encounters while also being prompted to consider another perspective on a contemporary social topic.

While a number of essays in In Search of a Man cover serious news topics, others highlight and make fun of contemporary cultural practices, such as Moliner's experience at a dating agency, recounted in the essay from which the collection takes its title. Moliner describes her experience reply-

ing to a series of detailed personal questions, including "How important is sex to you in a stable relationship?" on a scale of one to five, to which Moliner replies, "If I say five, will I look bad?" but ends up answering, "four, because I'm feeling romantic this year." In the end, rather than paying for the service to get the name of her match, Moliner uses the public forum of the newspaper to send a message to the guy, asking him to write to her immediately if he happens to be reading the article. Her use of humor throughout the essay serves to communicate her opinion that real connections occur through direct contact rather than by answering questions in an office or online.

Since the World Trade Organization's apparel quota regime expired on January 1st, 2005, American buyers who source in Kenya have begun patronizing low cost producers in South and East Asia. Thus far, the consolidation of garment manufacture to Asia has led to the closing of seven garment factories in Kenya. However, the reconfiguration of the garment industry has the potential to cause even more damage over time. The expiration of MFA quota provisions is often compared to the tsunami of 2004, because it will potentially deprive more than half a million workers in the "global periphery" of their basic livelihoods (Barboza 2005).

Considering the complex transnational linkages that garment manufacture has created in Kenya, as well as the global economic processes that now appear to be threatening its existence, this project investigates what economic integration means from the vantage point of workers. Specifically, I seek to understand how Kenyan apparel workers understand and interpret their position in global production systems, what factors influence their processes of sensemaking, and how this knowledge gets accrued, transferred and assimilated by workers inside and outside the factory setting. Here, sensemaking refers to the process of "constructing, filtering, framing and creating facticity"—or, developing new understandings of self, environment and society based on experience and learning (Turner 1987, Weick 1995: 14).

Discussion of global factories in the sociological literature

By exploring the experiences of Kenyan apparel workers, my inquiry contributes to an important body of research concerning global factory work. Margaret Tally (2003) and Pun Ngai (2005), which focus on the topic of export manufacture in East Asia. Chung Yuan Kay's "Conflict and Compliance: The Workplace Politics of a Disk-Drive Factory in Singapore"

expands the frame of traditional factory research by examining the discourses on work that exist among Singaporean factory workers. Here, the author's analysis centers on worker's "personal stores of knowledge" and their everyday acts of resistance. She concludes that women workers resist and contest managerial control through "verbal subterfuge," shop floor collusion, and other [subtle] acts of insubordination (Kay 1994: 217). The sum of these parts is factory consciousness, which Kay characterizes as redrawing of "the limits of control at the point of production," and denying management some "power to be" (Kay 1994: 223).

Pun Ngai's (2005) Made In China also theorizes about the female "worker-subject." Tracking female migrant workers on the shop floor, in factory dormitories, and in the center city as they shop for goods, Ngai concludes that women's experiences are multi-sited and multi-layered, consisting of both "domination and resistance, dream and desire and hope and anxiety" (Ngai 2005: 163). Her analysis points out that workers experience their employment in globally integrated companies in subjective and oftentimes contradictory terms. Within the lives of the workers that Ngai follows, we see an interwoven tapestry of frustration and fulfillment that is constantly battled with and negotiated.

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A gene in Staphylococus aurous during Logarirythmic Growth and Stationary Phases

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Abstract
Some emerging examples in practice are already around to show what educational psychology might look with a stronger critical direction. Rather than focus on the specific areas identified earlier as crucial parts of educational psychology (e.g., learning, motivation, etc.), a challenging possibility for the future is to create more fractures across areas. A more radical deconstruction of the individual would have huge implications for reconceptualising areas such as learning, abilities, motivation and self esteem. The field of education concerned with students who have disabilities or other `special` requirements as learners different to the generic `normal child` is an area of central concern for educational psychologists. The creators of the first formal test of intelligence, Binet and Simon, were concerned with differentiating children thought to be capable of benefiting from mass education from those thought to need special educational facilities.

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Introduction

Philosophically, it does not matter if we have free will or not. In a pragmatic sense, Burke notes, we treat other human beings *as if* they were acting rather than merely moving (*Language* 53). In short, we enact the pentad in the world, giving it a materiality.

On the other hand, action has often been seen in things scientists think of only in terms of motion. Ancient people attributed motives to the elements, to the gods, and to animals, anthropomorphizing them in attributing purposes (including sometimes the susceptibility of appeasement or admonishment). Thus, Herodotus tells us that Xerxes, angered when a storm at sea destroyed a bridge he constructed across the Hellespont, had his men give the Hellespont 300 lashes and to cast a pair of fetters into it to "bind" the sea. Humans also anthropomorphize unseen gods. Judeo-Christian texts make God into a jealous deity who judges and punishes us or a father who loves us. We extend this application of "action" as a terministic screen to animals. Thus, like other pet owners, I recognize when my dog wants to play, attributing purpose to him. Action, then, as a framework of understanding the world, tells us to look for motive. It opens the possibility of persuasion, of judgment, of subjection to the will of others, of forgiveness, of choice.

Just how a given community attributes motives will differ in light of their culture, history, and rhetorical needs. As I have argued elsewhere, relationships among pentadic terms have *general* dimensions that Burke's *Grammar* explores at length: "The scene 'contains' the act; means (agencies) are adapted to ends (purposes); agents are the 'authors' of their actions; and so forth" (Rountree). On the other hand, there are nonuniversal, historically unique *specific* dimensions in these pentadic relationships. As I noted:

Specific dimensions of terministic relations are normative, established by a discourse community's shared beliefs about "what goes with what" at a given point in time, underlying expectations that one will or should find certain types of agents engaging in certain types of actions, using certain agencies, within certain scenes, for certain purposes, evincing certain attitudes. (Rountree)

For example, a "good wife" in a conservative Islamic society is associated with very different acts, scenes, agencies, purposes, and attitudes than a "good wife" among Baptists in Alabama. A "good Baptist wife" in Alabama may drive a car, walk through a mall unescorted, seek higher education, wear short pants, and question her husband; these actions would not be expected or tolerated in a "good Muslim wife" living in Taliban-controlled parts of Pakistan. Nevertheless, the general idea that particular agents will be expected to engage in particular actions in particular scenes using particular agencies for particular purposes with particular attitudes still holds. The grammar of motives is universal in describing those general, formal relationships, but not the particular content they will carry.

If we accept as a social and historical fact that humans have made, and continue to make, distinctions that allow them to answer Who, What, When, Where, How, and Why; and, indeed, that this perspective plays a central role in allowing us to become what is recognizably human (for better or worse), then we're on the road to accepting the universality of the grammar of motives. And, insofar as dramatism is rooted in the assumption that such understandings of action are an inextricable part of human interaction, then dramatism is *literally descriptive* of our world.

Perhaps I'm using a sledgehammer where only a gentle tap is needed. I seriously doubt that anyone would deny that, as a matter of fact, humans do treat and talk about one another as if they were engaged in action (including themselves), discerning purposes behind actions, using time and place as a context to understand action, drawing upon knowledge of agents to figure out what they are doing and why, carving up the world in their own unique ways. But detractors from the claim that dramatism is literal still may have two objections:

• That my description of dramatism is wrong and that Burke meant something different that they cannot accept as literal.

• That my understanding of literality is flawed; that making a literal statement requires something more robust, more grounded in "reality" that I'm offering here.

What Burke Meant

Some scholars may point to the "drama" in "dramatism," note Burke's roots as a literary and theatrical critic, and suggest that he's brought the stage metaphor to an understanding of human action. Parke Burgess, who participated in the ECA panel discussion with Burke, seems to be caught in this theatrical sense of dramatism when he tries to support Burke's position on the literal nature of dramatism, claiming: "It [dramatism] is not mere metaphor; Burke means that people act on the stage of life" (Burke et al., 25). This "support" prompts Burke to caution: "In this context, it is extremely important to realize how we name things" (25).

Burke originally employed theatrical metaphors to veer scholars away from behaviorist reductions of action to motion (i.e., to highlight that an act is occurring). But these very metaphors have served to direct attention away from the "more-than-motion" connotations of "act" and towards the theatrical connotations of "act." This terministic obstacle has been further perpetuated through Goffman's work, which straightforwardly utilizes the theatrical sense of "act," stressing how people strategically present themselves in everyday life. But, unlike Goffman's use of drama as strategic presentation, in Burke there is no "backstage" where motives are free from the constraints of the "grammar of motives." For Burke there is no escaping scene, agent, agency, purpose, or act; whatever is being done, the gram-

mar is implicated both in interpreting motives and in "say[ing] what people are doing and why they are doing it" (*Grammar* xv).

Beyond the use of drama as a theoretical term, there are other reasons why good Burkeans might be mystified by Burke's insistence that dramatism is literal. This, I believe, rests on the role Burke has played in rhetorical studies as a de-masker of theoretical pretensions and a revealer of rhetorical subterfuge. Burke came along when neo-Aristotelians held sway in the speech field and we had a rather cramped view of what constituted rhetoric. Then came the 1960s, a political and social context where young graduate students (and some professors) began to question all forms of old thinking. Burke, who had been introduced to the speech field in the 1950s, didn't become a major force in our field until the scholars of the 1960s finished their degrees and started publishing in the late 1960s and early 1970s.

Burke was a breath of fresh air to these scholars: He warned us about terministic screens and about the misleading models of the behaviorists; he taught us about unconscious forms of persuasion and reinterpreted Machiavelli, Bentham, Marx, and others as rhetorical thinkers; he revealed the rhetoric of religion, of capitalism, and of science; and so forth. How could the one who helped show us the light turn around and insist that his own view wasn't merely perspectival, but ontological and literal?

That is how I read the late Bernie Brock's reaction to Burke's claims at the ECA panel. In an essay following up on the ECA discussion published in *Communication Quarterly*, Brock claims that Burke had shifted his view of dramatism in recent years, trying to establish it as a "philosophy" (99). Brock seems to long for the days, as he constructs them, when Burke was more focused on "paradox and metaphor" and more interested in the ambiguities of language than in literal statements.

But Brock is longing for a Burke that never was. Although Burke was among the deftest of critics, who used "everything there is to use" in his criticism, his theorizing about human symbol using typically aims for ultimate generalizations, from his account of the variations of formal appeals in Counterstatement to his "Definition of Man" in Language as Symbolic Action. And so it is with dramatism. Those liberated rhetorical scholars of the '60s perhaps skipped too quickly over statements in the Grammar like the following:

It is not our purpose to import dialectical and metaphysical concerns into a subject that might otherwise be free of them. On the contrary, we hope to make clear the ways in which dialectical and metaphysical issues necessarily figure in the subject of motivation. Our speculations, as we interpret them, should show that the subject of motivation is a philosophic one, not ultimately to be resolved in terms of empirical science (xxiii).

Furthermore, it was not in the 1985 exchange that Burke first claimed that dramatism is literal.

Though insightful, the limitation of this TAN analysis is that it revolves around a circumscribed set of participants—namely, globally integrated workers and foreign activists. Although there is a history of transnational activism in Kenyan EPZs, I cannot limit my analysis to this class of interactions alone, nor can I presume that information is important to workers solely because of its potential as an advocacy tool (Keck and Sikkink 1998). Given Keck and Sikkink's limiting definitions, my research expands the conceptual frame of TAN research by examining the role of global economic information in workers' own processes of sensemaking, and by looking at all of the points where social networks, knowledge, consciousness and experience intersect— not just the points which involve Northern activists.

Beyond social movement network theory, this paper also benefits from research in organizational and social psychology. In Gender Symbolism and Organizational Cultures, Gherardi (1995) argues that workers' identities and discourses on employment are mediated by their position in gender binaries and social hierarchies. Similarly, Stanley Harris (1994) asserts that workers make sense of their jobs through "schemata," or subjective knowledge systems based on past experience (Harris 1994: 308). Harris identifies three types of schemata that are relevant to workers' self conceptions: self-in-organization schema," "person-in-organization schema, and "organizational schema (Harris 1994: 318). These schemata are both reflexive and subjective: workers' impressions are shaped by the way they deconstruct the organizational world around them.

Since my investigation centers on one case study, I will not make broad claims regarding how workers in the Southern Hemisphere perceive global production and economic globalization. Nevertheless, my project will make noteworthy contributions to sociological theory and research. I hope to illuminate topics that have not been fully explored in the literature. In addition, my research will enrich existing studies on the Sub Saharan apparel industry by introducing qualitative analysis and bringing research on Kenyan garment industry up to date with the post-MFA period (Gibbon 2003, 2004, 2005; Gibbs 2005, McCormick 2001, McCormick, Kinyanjui and Ongile 1997).

Finally, I anticipate that my project will enhance global factory research by broadening its focus to include, rather than exclude, analysis of men's experiences. Contrary to traditional suppositions, men are not absent from garment firms, nor are they managers or solely supervisors; instead, they range in scope from machine operators and pressmen to washers and packers, who work in departments alongside women. In making sense of workers' embeddedness in global production networks, it is important to examine workers of both genders and to consider their lives on the shop floor as well as outside the firm. Alt-

hough this approach breaks from the precedent of the literature,1 it allows me to analyze the ways that gender and social location affect workers' experience of global integration.

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Improving Students' Interaction from the Perspective of teachers of English in Nablus Government Schools

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Abstract   *Meanwhile, among workers, conflict has consisted of the struggle for sustenance vis a vis employment that lacks regularity and stability, both in terms of work hours and future prospects. Finally, among factory owners, the struggle has been to adapt to global economic pressures and buyer demands whilst maintaining a labor regime and a regulatory environment that is designed to ensure profit. Thus, the struggle for development (and alternately profit) vis a vis Kenya's labor-intensive garment industry has been a struggle for value chain governance amongst various actors2 Nonetheless, the struggle for export-led development in Kenya has also been a struggle for sustainability at the industry level.*

Keywords: *Schooling, stability, struggle, development.*

Introduction

Tens of thousands of people drowned as entire communities were washed to sea. John Lancaster (2004, December 28) described the disaster in the *Washington Post*: "The 9.0 magnitude earthquake Sunday morning was the fourth most severe since 1900, and the strongest since a 9.2 magnitude temblor in Alaska in 1964, according to the U.S. Geological Survey" (n.p.). This earth movement caused what the Japanese term a tsunami, a destructive tidal wave spawned in the Indian Ocean that washed life off the shores of Asia, India, and parts of east Africa.

The tsunami and its effects were described in extremes: "The most powerful in 40 years" (Foster, 2004, p. 1); "a deluge" (Fernando, 2005, p. 62); "the day that shocked the earth," and a wave moving with "the power of more than 1,000 atomic bombs" (Craig, Sherwell, Orr et al., 2006, p. 14). The initial death toll was enumerated for each affected country, including India, Indonesia, Malaysia, Myanmar, Sri Lanka, and Thailand (Tsunami, 2004, n.p.); with the confirmation of the deaths at over 200,000 people and the rendering of millions homeless and devastated (Soorley, 2005). Reports of the tsunami continued to make headlines for over six months—from 26 December 2004 to 26 July 2005—in U. S. and international newspapers. According to Mohler (2005), "the scale of suffering and the magnitude of the disaster in South Asia defy the imagination" (n.p.).

The crisis communication literature explains that crisis events as extreme and shocking as the 2004 tsunami have the potential to, at least momentarily, collapse the sensemaking capacity of observers (Murphy, 1996; Sellnow, Seeger, & Ulmer, 2002; Weick, 1993, 1995). Weick (1993) labels such moments of mystification cosmology episodes:

A cosmology episode occurs when people suddenly and deeply feel that the universe is no longer a rational, orderly system. What makes such an incident so shattering is that both the sense of what is occurring and the means to rebuild that sense collapse together. (p. 634)

As Weick explains, surviving victims and observers alike are left to wonder how such a catastrophic event could overwhelm existing structures designed for warning and protection. This confusion is often accompanied by spiritual questions seeking to understand why their lives have been touched by such devastation and loss of life.

The process of making sense of such tragedies is, to a large extent, rhetorical. Crisis victims turn to respected leaders in the wake of a disaster to help them make sense tragedy (Reynolds, 2002). Previous research has focused on the traits and characteristics that enable leaders to succeed in reestablishing order out of chaos (Reynolds, 2006; Ulmer, 2001; Witt & Morgan, 2002). Burke offers a means for moving beyond leadership characteristics to an evaluation of the rhetorical strategies employed by leadership figures in response to extreme situations. Specifically, Burke's (1954) discussion of the purpose, and the corresponding term *mysticism*,

yields a novel perspective to crisis communication. Burke characterizes the *mystic moment* as "the stage of revelation after which all is felt to be different" (p. 305). The tsunami meets the criteria for a mystic moment, reflecting what Burke describes as the dialectical principle of the Upward Way, where "some level of generalization is reached that one did not originally envisage, whereupon the particulars of the world itself look different, as seen in terms of this 'higher vision'" (p. 306).

When events like the tsunami occur with the appearance of mystic involvement or design, the attribution of God's role in the crisis becomes mystical as the belief that people who are guilty should be punished by God comes into synch with what some would consider the fate of a natural disaster claiming the lives of people perceived to be guilty. Burke (1954) writes: "Experience itself becomes mystical when some accidental event happens to be 'representative' of the individual, as when a sequence of circumstances follows exactly the pattern desired by him [or her]" (p. 307).

The Roman Catholic Church was one of the influential religious communities that responded both financially and rhetorically immediately following the tsunami. The Vatican provided four million dollars of emergency relief and dozens of Catholic agencies joined the cause making nearly $650 million available to the affected region (Migliore, 2005). In addition, the Pope and his spokesperson made statements in support of those affected by the disaster. Amid this macro-level display of support from the Roman Catholic Church, different views emerged regarding the reasons why the disaster occurred. These conflicting perspectives voiced the views of those seeking to make sense of what happened and why.

Responses in this sensemaking process ranged from the scientific perspective explaining the geological reasons for the shift of the 620 mile section of subsurface tectonic plate in the Indian Ocean at a depth of 6.2 miles (Lancaster, 2004) to the religious attribution of God's punishment on the inhabitants of the affected regions (Coffin, 2005; Kelley, 2005; Kettle, 2004; Lantos, 2005; Alphonso & Thomas, 2005). For some Christian observers, who believed the populations in the regions most affected by the tsunami were Muslims, God's purpose was to punish non-Christians. For some Muslims, the affected region was a popular tourist area, making God's purpose one of punishing decadence. These explanations provided a challenge for religious leaders who needed to solicit an appropriate crisis response for the victims of the disaster based upon a spirit of charity and benevolence.

This study explores the rhetorical responses of the Pope and Vatican spokespeople pertaining to the tsunami of 2004 in an attempt to explicate the rhetorical strategies of the Roman Catholic Church in reconciling conflicting perspectives about God's role in causing the disaster. The findings help to inform the religious leaders and the general public how the role of theology influences the crafting of crisis messages designed to help people to understand disasters and form better dispositions in the face of future disasters. This focus provides a meaningful

extension of the existing crisis communication literature in three ways. First, and foremost, this analysis applies several of Burke's principles to the rhetorical process of crisis recovery. More specifically, Burke's notion of mysticism instills a rhetorical dimension into the extant sensemaking literature related to cosmology episodes. Finally, Burke's perspective allows for assessing the complexities of religion in the rhetorical sensemaking process following a major crisis event.

The theoretical perspectives included in this study provide a framework for analyzing the response of the Roman Catholic Church to the events that transpired following the tsunami of 2004 and lead to the following research question: How does the theological issue of God's role or purpose in a crisis affect the communication following a disaster? To answer this question, we identify the following sub-questions:

1.   How did the Catholic Church respond rhetorically to the tsunami crisis?

2.   How did the theological issue of God's role affect the ability of the Church to raise funds to help the victims of the disaster?

The study begins with an explanation of our theoretical perspective. We then explain the methodological procedures used in the study. An evaluation of the Pope and Vatican spokespeople follows. The study ends with a series of conclusions and implications related to the case.

Theoretical Framework

The writings of Kenneth Burke pertaining to identification (1950), action versus motion (1954), and terministic pyramids (1966); as well as Eisenberg's (1984) concept of ambiguity as rhetorical strategy, provide the theoretical underpinnings for the present study. In the case of a natural disaster, as individuals attempt to make sense of what happened following the event, differences in opinion emerge. The dialectic reflected in the range of interpretations about the disaster established the composition of the discussion. Identification is a way for religious leaders to gain agreement with their particular viewpoints. The rhetorical dimensions of identification reflect both action (voluntary) and motion (involuntary action). The recognition of how terministic pyramids help to sort how particular words reflect realms or order of thought adds insight into the process of explaining how leaders cast their rhetoric in a way that increases audience receptivity and identification. Furthermore, as religious leaders provide explanations for the cause of a disaster to their constituencies, the use of ambiguity as a rhetorical strategy serves to enhance agreement among people who have different views about the origin of a crisis.

Identification

As leaders attempt to explain the cause of a natural disaster to their constituencies, they often rely on identification as a way to secure agreement with their particular viewpoint. For religious groups, as leaders attempt to establish identifi-

cation through the expression of a common belief or story, they often draw upon their belief in, or association with, a divine being. Burke (1950) explains: "Identification ranges from the politician who, addressing an audience of farmers, says, 'I was a farm boy myself,' through the mysteries of social status, to the mystic's devout identification with the source of all being" (p. xiv). The result of this identification is a rapport between the leader and the audience based upon a common religious orientation.

As identification between leader and audience is achieved on one level, the reality that not all people share a common religious perspective cannot be denied. Burke (1950) continues:

In being identified with B, A is "substantially one" with a person other than himself [or herself]. Yet at the same time he remains unique, an individual locus of motives. Thus, he is both joined and separate, at once a distinct substance and consubstantial with another. (p. 21).

fieldwork in Kenya. Between June and August 2005, I completed 50 formal, in-depth interviews with garment workers using the snowball sampling method.6 My respondent pool was diverse in terms of place of work, job title, current employment status, length of time on the job, prior work history, educational background and marital status. My respondent pool was also unique due to its sex makeup. While women are traditionally the subjects of research on apparels, my project consciously broke from this mold. I interviewed a roughly proportional group of female and male workers, under the premise that members of both sexes are intrinsic to the garment production process in Kenya, and that both hold valuable perspectives and subjectivities.

All of my interviews with workers were 60 minutes to 2 hours in duration. Interviews were conducted in discreet cafes at a distance from EPZ firms or in workers' actual homes. Since Kiswahili and English are both national languages in Kenya, most of my interviews took place comfortably in English. On several occasions, however, interviews were done in Kiswahili with help from a bilingual translator.

Interviews generally began with discussion of the tasks that workers perform on the job, the dynamics of employer - employee relations, and workers' perspectives on working conditions and pay. Here, I was particularly interested in resolving how low-level employees interact with managers, and whether this class of interactions is conducive to information-transfers. Workers were also asked to give their perspectives on the Kenyan labor movement and relay any direct experiences that they have had with human rights activism or labor organizing. This helped me get a sense of some of the alternative information networks that workers are enmeshed in.

After establishing this baseline profile, workers were also asked about their knowledge of the African Growth and Opportunity Act, the end markets for their

goods, the retail value of the goods they produce, export-oriented growth models, the geographical location of other EPZs and other garment industries, and their level of familiarity with terms such as "sweat-shops," "globali-zation" and "multinational corporations." These questions were designed to glean the type of socioeconomic information workers possess about the global garment industry and the importance of this information to their own self- conceptions.

My final subset of interview questions dealt with the ways in which workers get economic information. Here, I asked my interviewees to describe their levels of contact with local labor activists, unions, local NGOs and international workers rights organizations, and the types of information they gain from them. I also asked workers about their level of viewer ship of local and international newspapers, television programs (emphasis on TV news), and radio. Finally, I asked workers to describe the primary places they obtain information about trade, human rights and the global apparel industry – giving names of places and people where possible.

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The main directions of improving the efficiency of regulation of the transnational business in modern codnitions

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Abstract   *The main goal of the research of the scientific article is the development of complex methods of efficiency of transnational business rules in the modern economy of Azerbaijan. The main directions for achieving these goals are: general regulation of transnational business at the national level; regulation of transnational business at the sectoral level (foreign trade); regulation at the level of transnational corporations (SOCAR - State Oil Company of Azerbaijan).*

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Introduction

Although the formation of a transnational business based on certain general principles, this process occurs specifically in different countries, since specific features should be considered in various fields, including socio-economic, structural and organizational, national-ethnic aspects of the development of the state.

This principle can be fully applied to the research regulation of transnational business in the Republic of Azerbaijan, which should have its own specific point of view when choosing a clear methodology in the studies of transnational business, which makes this region particularly relevant and significant.

Relevance and context of the study.

From the theoretical point of view, there are serious studies on the theory and methodology of regulating TNC transnational business, but in modern theory, the characteristics and problems of the functioning of transnational structures under new conditions and in transformational economic systems are not sufficiently studied. The problem lies in long-term stable sources of regulation of the activities of transnational business in the world economy and the limits of their expansion. TNCs of countries that deal with energy problems (oil and gas) form a typological group of forms, methods and ways of forming a transnational business form. The largest domestic TNCs are included in the ratings of the largest non-financial TNCs around the world. Therefore, the analysis of the current state of development of new areas of global and regional development of transnational business will allow Azerbaijan to analyze the world experience of creating state policies conducive to supporting reforms, which was justified in the developed world (Shamilov A. 2007).

Methodology and research methods

Currently defining tools exist in a variety of methods and researching techniques of research regulation of transnational business, including transnational corporations.

To identify the competitiveness of multinational corporations in the transnational business, we identified three main areas practically: the competitiveness of the company's or Transnational Corporations, the competitiveness of the industry and the competitiveness of the country.

In our view, the selection and justification of methods and techniques of research of transnational business should be carried out on the above three areas. This approach is the most integrated process for the maintaining of the institutional balance in the economic system [Lokaychuk O. (2001), p. 240].

It is well known fact that the socio-economic system is regulated by certain elements, including state regulation of the economy in general and the

regulation of individual industries. However, in the present circumstances the main source of restructuring is the multinational corporations. This conclusion is based to the fact that this form of organization of production, not only helps to minimize production costs and distribution costs, but also minimizes transaction costs. The aggravation of the contradictions of the market economic system and their resolution should be linked directly to the activities of TNCs. The scale of the economic power and political influences of TNCs allow to allocate them as an essential element of country's market economy.

System of National Accounts (NSA).

The most important objectives of multilateral comparisons include the following: assessment of levels of economic development and welfare of nations; identification and comparison of the performance of national economies; analysis of the financial capacity of countries; policy development and the amount of aid developed to developing countries; analysis of the market situation; International comparisons of price levels; study of the international economic integration; the development of economic models of development.

The index of increasing of the competitiveness defines   the ability of the economy to achieve sustainable growth in the medium term. [Krivopalov, 2006]

Methods of assessment of economic competitiveness.

The most complete and well-known method of assessing the competitiveness of the economy is the technique which is called as «European Forum for Management Development." Development of the theory of international competitive advantage by M. Porter, who created the concept of "competitive rhombus" and the stages of development of competitive advantages, promoted a qualitative leap in the method of calculating the level of international competitiveness. Currently, modern methods of calculation of national competitiveness, used by the "International Forum on the development of management" based on the theory of "competitive rhombus" and the methods used by "World Economic Forum" based on the theory of development of staging of the competitive advantage.

The main aim of this technique is the research of the relationship between the national competitive environment in which the state plays a key role, and the process of wealth creation that falls on enterprises and individuals. IMF focuses only on the four last competitive factors that determine the state of the National competitive environment and the ability of enterprises to create wealth and the basis of which can be seen the theory of "competitive rhombus pattern." The main complexity of the analysis and the application of research methodology of national competitiveness (WEF), is in its constant changes and

revisions. Changes in the method of calculating the period Existing-Tense WEF touched many, if not all the components that make up the composite index of competitiveness. These changes affect the number of countries (which changes almost every year), the number of indicators and methods of their calculation, the number and content of the survey items. But what is more important in terms of comparability of results, sometimes radically change the structure of the calculation of the composite index, and has repeatedly created new indices based on new metrics. All this has led to the inability to compare results over a long period of time, and, therefore, to fully appreciate the analytical and predictive capabilities techniques used by this organization.

The method of production of an integrated index, called the "Global Competitiveness Index".

In recent years, a research in the field of integrated development index, called the "Global Competitiveness Index" carried out. However, the method of its calculation quite different: it comes from the two indices of macro and micro-competitiveness, and is based on an expanded list of indicators, which are the characteristics of 12 factors of competitiveness, the weight of which is determined by reference to the stage of development of competitiveness.

Industrial indicators of transnational business indicators are based primarily on foreign trade.

In economic literature, these indicators are defined in terms of the international division of labor and international specialization of production.

While calculating indicators, it is important to observe the following basic features [Batmanova & Tomilov, 2005, p. 123-130].

- The principle of the fullest possible accounting of all components of the costs and benefits. Part time cost accounting and results can distort conclusions about the effectiveness of the sector assessment; the principle of comparison with the base variant. Everything is known by the comparison, including efficiency. For the base case can be made the situation before deciding, one of the variants of the decision or the state of affairs in the market, competitor; the principle of reduction of costs and benefits in a comparable form. Comparable figures should be comparable. The principle of reduction of costs and benefits occurring at different times to the same point in time. Compliance with this principle - one of the most important provisions of the theory of effectiveness evaluation.

Practical calculation of performance will be largely dependent on the type of operation on the foreign market, its objectives, conditions and other features of the specific transaction.

Especial method of determining the efficiency of the industry on the international market, including:

-economic efficiency of export;

-economic efficiency of import;

-economic efficiency of export-import operations [Batmanova & Tomilov, 2005].

Performance indicators of the transnational corporations. Transnational corporations are the major actors of the global economy, the process of establishing which based on the profitability of TNCs.

Specific performance indicators are an index of the TNCs transnationalization. In 1974, the UN set up an institution designed to coordinate the actions of corporations - the Commission on Transnational Corporations. Its function is to develop recommendations for a "Code of Conduct for TNCs." Formed on the basis of these recommendations, "Guidelines for Multinational Enterprises of the Organization for Economic Cooperation and Development", became the first international instrument in this area adopted in 1976 by the governments of OECD countries.

The Commission has developed indicators, assessing the level of transnationalization of the corporation and its weight in the economy of the host countries. The indicator called transnationalization index - the average value of the sum of three ratios: foreign assets to the value of their total cost; foreign sales to total sales of the corporation; the ratio of the number of employees in foreign structural units to the total employment in TNCs3.

Method quantification of the involved direct investment

The simplest way is to compare the absolute volume of direct investment (PII), or their share in the total volume of investments in this or that country based on the index of the involved investments. However, it does not consider the size of the recipient country, as well as other factors affecting the volume of incoming PII to: political and macroeconomic stability, the degree favored PII; competitiveness of the economy, the availability of natural and human resources.

In 2003, UN experts have developed a new index - the index of involved investments of UNCTAD, defined as the ratio of the country share in total flows of PII to its share in the worldwide VVP [Borodin, 2001].

Definition method of the index of the potential incoming investments. UN experts also developed an index ranks of the countries on the potential of involved investment - the index of potential incoming investment, UNCTAD,

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3 www.journal.org/articles/2010/ RIHA Journal, The Global Competitiveness Report 2014-2015

based on structural economic factors that change slowly, so leaping in the level of the index only exist in developing countries4.

Thus, we can conclude that the system of methods and researching techniques for the studying of regulation of transnational business and multinational corporations include such performance indicators, which would include the following parameters and indicators: transnational business performance indicators at the national level (the index of competitiveness); industry performance indicators transnational business (indexes of foreign trade, including import, export, and import-export operations); performance indicators of transnational corporations (transnationalization index).

It should be noted that the entire GDP for all these period was relatively flat rate of the manat to the US dollar. (USD-1.0487AZN (25.10.2015)

Another important measure of regulation of transnational business in the system of national accounts at the national level includes accounts of goods and services: total output of goods and services, intermediate consumption, taxes on production and imports, GDP: all consumer spending.

During the 2005-2013 years the total output of goods and services increased from 20252.33 million AZN 81061.5 million AZN or up 4.0 times; intermediate consumption - from 8676.3 million AZN to 27043.6 million AZN or up 3.1 times; Taxes on production and imports - from 974.1 million AZN to 3874.1 million AZN or up to 4.0 times; Subsidies on production - from 27.6 million AZN to 184.0 million AZN or 6.7 times; GDP at market prices - from 12522.5 million AZN 57708.2 million AZN or up 4.6 times (Loginov b& Rudeeva A. 2013)

During the research period, the actual final consumption expenditure increased from 6579.7 million AZN to 30838.2 million AZN or up 4.7 times, including the actual final consumption expenditure - from 5931.6 million AZN to 26,934,600,000 manat or 4.5 times; accumulation of fixed assets - from 5171.9 million AZN up to 14179.3 million AZN or 2.7 times; net exports of goods and services - from 1257.3 million AZN to12611.6 million AZN, or to 10.1 times; export – from 7881.8 million AZN up to 28117.7 million AZN or 3.6 times; import from 6624.5 million AZN to15506.1 million AZN, or to 2.3-fold, and others.

Finally, the regulation of transnational business at the national level can be carried out through international index of competitive ability. The competitive ability of indexes of individual countries makes it possible to determine the

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4 Yakunina, Yu.S. Transnational corporations in the Russian economy as an object of state regulation - http://www.dissercat.com

socio-economic condition of the country to achieve economic growth in the medium term.

The main groups of factors that determine the index include: main (existing state institutions, infrastructure, economy, health and education); increase of the efficiency (productive efficiency of the market, innovation and modern communication technology and education); innovation (entrepreneurship, innovation)5.

Azerbaijan occupies the 77th position with an index rating of 3.9.

The next group of indices includes the available market sub index and internal market indices. By the first measure of ratings indices were as follows: Chile (5.5), Singapore (5.5), Malta (5.3), Peru (5.0), Libya (4.8), El Salvador (4.7), Nicaragua (4.7), and Costa Rica (4.7. Azerbaijan occupies the 66th positions (3.6 and Germany - 75 (3.4).

Calculation of the effective regulation of transnational business at the industry level (foreign trade)

Studies indicates that regulation of transnational business at industry level are mainly related to foreign trade, including export-import operations. Particular importance in the regulation of transnational business acquires a transnational corporation SOCAR (State oil Company of the Azerbaijan Republic), since a significant proportion of the foreign trade turnover of the republic falls in energy resources   and their components.

To identify the parameters of regulation of transnational business at the industry level, we propose the following sequence of research:

- Systematic analysis of the dynamics of foreign trade, including exports and imports;

- Research and analysis of foreign trade turnover by types of operations;

- Examination and diagnosis of the external trade classification standards of the international trade;

- Determination of the export quota of the Republic;

- Determination of the import quota of the Republic;

- Determination foreign trade quota of the Republic;

- Determination of the share of exports in total exports of the Republic;

- Determination of the export quota in the production industry of the Country;

- Determination of structural specialization of industries;

- Determination of the coefficient of relative export specialization of the industry.

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5 http://www.stat.gov.az/menu/13/. The State Statistical Committee of the Republic of Azerbaijan.

We carry out research on the above sequence.

System analysis of the dynamics of foreign trade turnover of the republic was held based on customs data. During the 2005-2013 years foreign trade turnover increased from 8558.4 million US dollars to 34,687.9 million US dollars or 4.0 times, and for the period from 2010 to 2013 - 1.2 times; imports, respectively, over the same period - from 4211.2 million US dollars to 10,712.5 million US dollars or 2.5 times and 1.6 times. More rapidly increased exports, whose growth over this period amounted from 4347.2 million US dollars to 23,975.4 million US dollars or 5.5 times.

Significant progress was made in the positive indicators of the trade balance, whose growth amounted from 136.0 million US dollars to 13,262.9 million US dollars or 97.5 times.

The regulation of transnational business is largely dependent on changes in the structure of foreign trade according to the classification which is met to the standards of international trade.

Therefore, the above positive results of SOCAR give us grounds to assume the effectiveness of regulation of this transnational corporation.

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Table 1. Determination of export quotas million USD [Batmanova, E.J., Tomilov, P. 2005].

Years	Estimated quota	The export quota, ie%	The volume of exports, ε	Gross domestic product, GDP
2005	$I_э = \dfrac{\varepsilon}{VVP} \cdot 100$	32,8	4347,2	13238,7
2006		30,4	6372,2	20983,0
2007		18,3	6058,2	33050,3
2008		97,7	47756,0	98852,5
2009		33,2	14701,4	44297,0
2010		40,7	21560,2	52909,3
2011		40,3	26570,9	65951,6
2012		34,3	23908,0	69683,9
2013		32,6	23975,4	73560,5

Table 2. Determination of the import quota million USD [Batmanova, E.J., Tomilov, P. 2005; www.stat.gov.az].

Years	Estimated quota	The export quota, Ii,%	The volume of exports	Gross domestic product, GDP
2005	$I_i = \dfrac{i}{DGP} \cdot 100$	31,8	4211,2	13238,7
2006		25,1	5266,7	20983,0
2007		17,3	5713,5	33050,3
2008		14,7	7170,0	48852,5
2009		13,8	6123,1	44297,0
2010		12,5	6600,6	52909,3
2011		14,8	9756,0	65951,6
2012		13,8	9652,9	69683,9
2013		14,6	10712,5	73560,5

Table 3. Determination of foreign quota million USD [Batmanova, E.J., Tomilov, P. 2005; www.stat.gov.az].

Years	Design formula.	The export quota, Iv,%	The volume of exports, ε + and	Gross domestic product, GDP
2005	$I_v = \dfrac{\varepsilon + i}{DGP} \cdot 100$	65,0	8558,4	13238,7
2006		55,5	11638,9	20983,0
2007		35,6	11771,7	33050,3
2008		112,4	54926,0	48852,5
2009		47,0	20824,5	44297,0
2010		52,8	27960,8	52909,3
2011		55,1	36326,9	65951,6
2012		48,2	33560,9	69683,9
2013		47,1	34687,9	73560,5

Review from the Cultural History of the Modern Chile

Ramay Mandy, Allison

Abstract

In addition to interviewing workers, I spent eight hours a week conducting ethnographic participant/observer research in select field sites. A considerable amount of these observations occurred during meetings of the EPZ Workers Association, a grassroots organization led by five former garment workers. I also reported to actual Export Processing Zones each day, interviewing laid-off workers in the mornings and afternoons and interacting with presently employed workers during their lunch hours. Finally, I spent a significant amount of time in the slum communities where workers live. Consequently, although my fieldwork was less extensive than my interview research, it offered me insights on lives of workers outside the factory setting. While my respondents had work experience in a variety of EPZ factories (including factories in Mombasa), the majority of workers I spoke to hailed from a cluster of garment firms in Nairobi and Athi River. Given their centrality to the commentary that follows, these workplaces are described below. Included is information concerning factory location, factory ownership, basic wage rates for permanent workers, factory policies towards Unions, and its reputation among workers in my sample.

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Introduction

The Vatican's crisis rhetoric offered a clear message of identification, but failed to address directly the mystery of the crisis event. We discuss the relevance of this strategy form the perspective of Burke's terministic pyramids and apply these observations to the sensemaking process of crisis communication.

Terministic Pyramids and Identification

The foregrounded information was based on language from the sociopolitical pyramid (Burke, 1966). The Vatican established "relief efforts" (Vatican bids generosity, 2004, n.p.) and "aid to victims" (Vatican prelate reflects, 2005, n.p.) as the primary objective. To achieve the world-wide response needed for such a severe disaster, the Vatican called for "solidarity" (Ireland, 2005, n.p.) and aspired to see "a future of greater generosity, cooperation and unity in the service of the common good" (Pope encourages joint efforts, 2005, n.p.). This foregrounded message made no mention of conflicts among groups or differences among ideologies. Instead, the primary objective was to unify in an effort to bring aid and comfort to those who were suffering. This approach was appropriate in that the Vatican offered a call to action that ignored differences and provided an irrefutably altruistic goal.

The backgrounded information touched on the natural order of the situation, but failed to provide any messages regarding causation. The Vatican made clear mention of the fact that an "earthquake" (Pope John Paul II prays, 2004, n.p.) had caused a "tsunami" (Papal prayers, 2004, n.p.), but there was no detailed discussion of the science. Similarly, the Vatican identified the region and every country whose shores had been ravaged by the tsunami, but no mention of the victims' religion or political preferences were identified. In this manner, the Vatican made clear the action which was needed, why it was needed, and where it was needed. The only mention of God in the backgrounded information was a reference to young people discovering the "face of God" (John Paul II, 2005, January 6, n.p.) in their service to the "suffering" (Pope encourages joint efforts, 2005, n.p.). By establishing the background of the crisis relief effort without mention of the political and ideological tensions in the affected areas, the Vatican was able to maintain a focus on the immediate need of providing aid to thousands of suffering people. Any mention of the political and ideological tensions described above, would likely have only served to distract the audience from the Vatican's primary goal of service.

The presupposed information addresses what Burke (1966) refers to as the verbal pyramid. The crisis event gave the Vatican an opportunity to connect the crisis with the story of Christ's "suffering and resurrection" (John Paul II, 2005, January 22, n.p.). The Vatican's message made consistent reference to the universality of "suffering" (John Paul II, 2005, January 5, n.p.), claiming "no one can feel a

stranger to those who suffer" (Vatican leads church, 2005, n.p.). As consolation to those who lost loved ones in the tsunami, the Vatican mentioned life after death with such references as "our heavenly home" (Pope joins, 2005, n.p.). Each of these references calls upon the established beliefs of Christians. These beliefs call for tolerance for suffering, a hope of a brighter future, forgiveness, and the need to offer aid to those in need. At no point in the discussion of presupposed information, however, did the Vatican seek to provide a specific reason for the suffering. This ambiguous approach is consistent with the Vatican's overall objective of fostering identification in the service to those in need.

The absent information identified in the analysis suggests a willingness and preference by the Vatican to accept and tolerate the mystery of the disaster. The Vatican viewed the tsunami in essence as, in Burke's (1966) terms, a force of motion over which there is no worldly control. In so doing, the Vatican accepts the most basic hierarchical division—God's supremacy over worldly powers. Yet, there was no speculation about God's vengeance or any other possible motives for creating or allowing this disaster to occur. Thus, the supernatural dimension of the crisis received little attention from the Vatican.

Mystery and Sensemaking

The Vatican's rhetoric did not address any specific cause or motive for the crisis. Instead, the Vatican employed a strategically ambiguous strategy that embraced the mystery of the event and allowed for multiple interpretations. We explain this observation further based on questions of evidence, intent and locus. As we noted above, these deal with, respectively, (1) the details or facts of the crisis, (2) the motive of the organization prior to the crisis, and (3) the cause of the crisis and who is to blame.

Questions of Evidence. The absence of references to the scientific information explaining the disaster resulted in ambiguity in the backgrounded information explaining exactly what happened. While the scientific description of what occurred could be found in the press (Lancaster, 2004), at no time was this information forthcoming from the Vatican. The choice not to include this information may or may not have been intentional. However, the fact that it was absent supports the argument that without specific evidence to the contrary, the ambiguity of the rhetoric enabled audiences to transcend between the reality of the here and now to the possibility that God had a divine purpose that was played out through the events surrounding the tsunami.

Questions of Intent. God's involvement in the crisis brought into play Burke's notion of action versus motion. The dialectic tension between those who argued that God intentionally struck Southeast Asia contrasted with those who contended that the act of nature was motion. The presupposed information was key in affecting the rhetoric of the Pope and those who spoke for him due to the transcendence experienced by audiences who acknowledged the mysticism of God's previous in-

tervention into history through the birth and resurrection of Jesus. The use of terminology associated with previous divine intervention furthered the presupposed view that God was capable of the action. However, in the absence of rhetoric suggesting God took such action, the questions behind God's role remain clouded in mystery.

Questions of Locus. While Sellnow and Ulmer (2004) used these questions to determine who was responsible or to blame for the crisis, these questions are pertinent to the issue of identification within Burke's discussion of consubstantiality. When exploring the theological issue of God's role affecting communication about a crisis, the establishment of whose God we are talking about becomes relevant. The use of references to Christian beliefs and Judeo-Christian history helps to promote identification between the Church leaders and the audience. For Christians, God is the same being. This identification enables audiences to understand the rhetoric of the Church leaders as they explain the crisis. In addition, while secondary, the use of terms that appeal to a universal perspective enables those who are different from Christians in their beliefs to become consubstantial with Christians in what their response should be to the crisis.

Accepting the mystery of the tsunami's supernatural origin proved effective in allowing the Vatican to meet its initial objective of raising money and providing aid. The Vatican's ambiguity allowed for what Eisenberg (1984) described as allowing diverse groups to maintain "individual interpretations while at the same time believing that they are in agreement" (p. 231). The fact that the Vatican orchestrated a combined effort by Catholic relief agencies to raise $650 million is evidence that this strategy was effective. Yet, there is no evidence that the Vatican's ambiguity contributed to the eventual need of the victims to have some sense of understanding and healing after the crisis. Seeger, Sellnow, and Ulmer (2003) explain that, as time passes and the acute phase of the crisis subsides, there is a lingering sense of loss and bitterness that must be addressed. Ulmer, Sellnow, and Seeger (2007) contend that, for victims to feel a sense of renewal after a crisis they must adopt a prospective rather than retrospective vision of the crisis. Turner (1976) describes this prospective post-crisis view as a readjustment of one's belief system. For those who experienced the tsunami disaster directly and even for those whose vicarious experience was intense, the need for an adjusted belief system was not likely addressed in the Vatican's initial rhetoric. Thus, the tolerance of mystery displayed by the Vatican could be useful for other agencies in the initial stages of crisis recovery. As time passes, however, the crisis literature suggests that messages of greater specificity may be needed to address the healing process of victims and observers.

In the prolonged aftermath of a major crisis, Turner (1976) contends that the crisis victims must adopt a new sense of what is normal. As explained above, Burke (1954) describes this altered outlook as a "higher vision" (p. 306). To fully grasp

this new sense of normal or higher vision, crisis victims must undergo an extended post-crisis recovery process. Seeger et al. (2003) explain that this post crisis period typically involves messages of explanation, forgetting, remembering, and renewal. In short, crisis victims seek a better understanding of what occurred, move beyond the trauma emotionally, memorialize those who died, and embrace a transformed perception of order that gives them a renewed sense of purpose and fortitude. As the tsunami survivors continue their recovery process, their informational needs will shift from the sympathetic and ambiguous responses described here to a need for a better understanding of how to move past the event emotionally and how to enhance their warning systems for and resilience to similar crises in the future.

Conclusion

Neither the Pope nor Vatican representatives made any direct mention of the general argument that was prevalent in the world newspapers. Whether God could permit such a disaster on his people either as retribution or as natural occurrence is out of the question. Rather, in its rhetoric, the Roman Catholic Church strategically avoided being drawn into such argument or apportioning blame. Instead, the Church maintained the position that responding to the crisis was more important than determining with certainty who or what was responsible for causing it.

This position leaves the crisis communicator ample opportunity to move the stakeholders in any crisis forward for the common good. Such a position serves as a help to those affected in the crisis in their coping and healing process. The Church leaders concentrated their rhetoric on God's love for the people affected by the disaster. The rhetoric of Vatican officials supported the presupposed belief that since God allowed Jesus to suffer in order to save the people of the world, everyone must be ready at all times to suffer for their own good. For the Catholics, the belief that God loves his people, and his love should prompt love and concern for others, is reflected in the foregrounded position that aid and support must be forthcoming from the world. The Catholic Church did not participate in the dialectic of whether or not God caused the tsunami. Instead, the Pope and those who spoke for him used their rhetoric to accomplish their objective of providing aid and support. The rhetoric reflected multiple objectives: the texts promoted identification and consubstantiation among Christians and non-Christians, relied on the mystery of action versus motion in establishing the disaster's cause enabling audiences to experience transcendence with the possibility of divine intervention, and used ambiguity as a strategy to keep the attention of the world focused on mobilizing aid and support for the victims of the disaster.

Future research in this area should continue to explore the relationship between action and motion when examining how a crisis unfolds in organizations or in larger contexts. Are there signs that a crisis unfolds in predictable ways from specific actions or does a crisis acquire motion that, once started cannot be mitigated until the crisis has run its course? The further application of Burke's concep-

tualization of action and motion to crisis situations may provide insight into this question. Another area for exploration involves how the cultural elements of crisis messages establishing identification must consider the perspectives of those who do not share the presupposed information necessary to make sense of the communication. Burke's discussion of consubstantiation may help to explain how the recognition of difference may be helpful in crafting messages that must take different perspectives into account. Finally, further analysis of the role of ambiguity as a rhetorical strategy in crises that may appear to have mysterious causes or conditions might illustrate how crisis communicators can more effectively help victims of a crisis to make sense of a tragedy.

For instance, when I asked Alice from Right Choice where EPZs were located outside of Kenya, she immediately responded: "Sri Lanka. Supervisors always say that Sri Lankans, they're always here on the job, that when he comes to work, he is supposed to work even eight hours, he is sure of what he's doing, and in those hours he has already reached his target."

I observed another case of sensemaking-through-reprimand while talking to a Right Choice Pressman named George. When asked about garment manufacture outside of Kenya, George told me: "Supervisors always tell us that Kenya is being paid a lot of money compared to China, Bangladesh, and other African countries. In Africa, we are the highest paid." Thus, workers at Right Choice acquire much of their knowledge about global garment manufacture while being reprimanded for their 'poor' work-ethic, given their 'high' compensation.

Variants of this phenomenon take place at other factories as well. At Quality-Tex, a machinist named Jennifer told me that she learned about garment manufacture in Bangladesh because her factory was run by Bangladeshis who compared Kenyan workers to those from their home country.8   Similarly at Pride of Kenya, a male machinist told me he knew about garment manufacture in China, Sri Lanka   and Bangladesh because of encounters with managers from those countries. At Pyramid, a female checker also told me she had heard about Bangladeshi EPZs through a line master who confided he had been a machinist in Bangladesh and that there were constantly problems with the power supply.

Although reprimand and managerial discourse are rich sources   of global economic information for workers, they are better at conveying some types of information than others. Managerial reprimand always expands workers' sense of the geography of EPZ manufacture – i.e. garment manufacture in Madagascar, China, Morocco, Sri Lankan, Bangladesh and Uganda. However, more detailed description of foreign industries are often contested. As a worker at Sri Lankan Star informed me:

"I have heard stories that Sri Lankan Star has another EPZ in Sri Lanka, but I don't know more about that. What I know is that they really say their companies in Sri Lanka are doing really well. But me, using my common sense and just seeing the

way that they are talking, you can imagine! Those people are coming here, and they are trying to sew here, when they can sew in their own country. That means just means they are benefiting [...]. So for me, that is just talk."

Despite workers' skepticism towards narratives that boast of prosperous overseas garment production, these discourses do not distort the realities of global apparel manufacture as much as they disclose truths about garment manufacture under the WTO Multifiber Agreement. Much of the decentralization that exists in the apparel industry is a function of the quotas on apparel export that the WTO enforced prior to January 1, 2005. Under the quota system, garment industry has not been prefaced on perfect competition. Instead, it has been an industry organized around comparative advantage in terms of labor costs and market access.

The fact that these narratives are factual does not mean they are innocuous speech acts, however. To the contrary, narratives on global garment manufacture are often used to silence workers who have job-related grievances – be it concerns about late payment or forced overtime. Narratives on global garment manufacture also allow factory managers to pass their anxieties and insecurities about global integration down to their workers. This mechanism is evident in managerial assertions that garment firms will leave Kenya due to VAT levies and increased competition with China. Given the testimonies of the workers I spoke to, comments like these pervade the shop floor throughout the year, but particularly when there are urgent shipments and lulls in production.

Sensemaking via Institutional Frameworks

Sense making through reprimand and casual interaction is not the only form of shop-floor sense making that occurs at Kenyan garment factories. Several garment firms in Kenya also have institutional frameworks for disseminating global economic information between management and workers. At Sri Lankan Star, the only Thika Road EPZ with such a system, this infrastructure assumes two forms. First, the management of Sri Lankan Star maintains a bulletin board with current news articles on garment manufacture in Kenya, China, Bangladesh and elsewhere. As a machinist named Catherine told me, information pertaining to garments in China is routinely posted in the company bulletin board.

During our interview, Martin discussed the Multifiber Agreement, the implications of WTO quota expiry for Kenya garment workers, and the production capabilities of garment manufacturers in China, Bangladesh and Sri Lanka. Although Martin's knowledge of the global garment industry very nearly exceeded my own, all of his knowledge on these subjects came from the meetings he attended as a workers' representative, and from his visits to the company bulletin board. For him, the television and news served as only secondary sources for information related to EPZs, although he accessed these newsmedia primarily while at the company.

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Economic and Industrial Aspects of Industry the West European countires
(Portugal & Spain)

Ahmed Khan
Rafal Wista

Abstract

Managerial style has a large impact on learning among workers because supervisors frequently address workers and reprimand them over matters relating to target, production quality, and compulsory overtime. Here, the ethnicity of supervisors also plays a part in worker learning. Most of the upper level management working in Kenyan garment firms migrated to Kenya from Asian countries with burgeoning garment industries of their own. As a result, many expatriate supervisors juxtapose Kenyan workers with garment workers from East Asia when chastising Kenyans about the shortcomings in their production. These discourses convey a great deal of information to Kenyan workers regarding the geographic reach of EPZ garment manufacture, and workers often internalize the information they acquire through these interactions.

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Introduction

As for my occupation, I would say that I am a machinist. Finishing machines are the machines I am used to. Even when I am asleep, if you give me a machine I will make some fabric. My occupation is an EPZ worker, a machinist. If I had a form to fill, that is what I would write.

This anecdote is just one of many that characterizes the perspectives of Kenyan men vis a vis the global garment industry. Across Kenyan EPZs, global integration has solidified men's identities as workers, providers, and economic players. Conversely, global integration has heightened women workers' feelings of fatigue, exploitation and marginalization. Yet, via their embeddedness in global production networks, both male and female workers share an unwitting and undesirable solidarity with global EPZ workers, as persons whose remuneration is not commensurate with the profit derived from their gruelling labor.

Figure 1. The apparel value chain
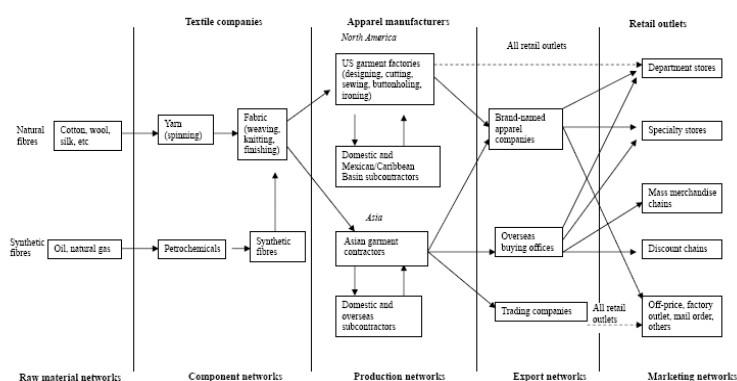
APPENDIX B: METHODOLOGICAL APPENDIX

The fieldwork for this project took place in the months of June, July and August 2005. Gaining access to my respondent population was surprisingly easy because of connections I had from previous research in Kenya. With the help of these contacts, I was able to get in touch with a worker's organization called the Export Processing Zone Workers Association of Kenya. Subsequently, for the duration of my fieldwork, I was assisted by the five men who founded the organization, and to whom I am truly indebted.

My colleagues at the Export Processing Zone Workers' Association were my constant companions in the field, assisting with translation, introducing me to garment workers, and sharing their insights on EPZs as veteran garment workers and renowned labor organizers. Although it likely that I will never be able to

repay them fully, while in Kenya I expressed my thanks by helping them secure registration as a legal society.

The organ which implements the criminal trial in the circumstances intended in the Crime Trial Code of the Azerbaijan Republic is obliged to provide and rule doubtful or accused human rights intended in the 19th matter of the same code.

According to 90.7.9 and 91.5.5 to matters of the same code, the doubtful and person accused has the right of moneyless to use from the help of the defender.

Accused person will be able to hold one or a few advocates during process according to 185th matter of the Crime Trial Code of the Iranian Islamic Republic. Participation one of is sufficient fault for count legally of the assize of the work from private advocates.

Person will be able to demand advocate appointing from the law-court to him fault which cannot present the advocate of which material opportunity is not been according to the 186th matter of the same code.

Participation of the advocate is necessary prescribing a punishment to the accusing person in the execution or kind of for life arrest in the circumstances being was possible in the law-court. But only person accused condemned according to crimes against to morals will be able to refuse from the advocate.

Apparently, in the Crime Trial Codes and constitutions of The Russian Federation, Azerbaijan Republic for doubtful and accused persons has been intended defense right provide. But comparative analysis of the norms of corresponding legislation shows that there are different peculiarities connected with carrying out of the defense right.

Defender takes part in the criminal trial from the moment shown below according to the 3rd part of the 49th matter of the Crime Trial Code of The Russian Federation:

from the moment pronouncing judgment about the involving for in the sort of accusing person (excepting the intended circumstances in the 2-5th items of the same part);

from the moment of beginning Criminal case, person becoming (become) doubtful known perpetrating a crime the catching about concrete person, of the same code, intended in the 91. 92s and 100th matter circumstances;

from the moment about the declaring to the person becoming doubtful known perpetrating a crime appointing Law-court decision and medical examination;

from the realising prosessual motions and other prosessual measures which have been touched to the freedom and human rights of doubtful person who is perpetrating a crime

According to the Azerbaijan Republic Criminal Trial Code (90.7.5. articles) the doubtful person from the time of his arresting and declaring about him the measure of decisive opportunity an due to the 91.5.4 articles of the same Code the

accused person from the time which he arrested and due to the 92.3.1 articles the doubtful or accused person if he will e demand, and so in the cases which intended in 92.3 articles of that same code, it is necessary to participate the defender in crime process.

Apparently, in Azerbaijan Republic criminal Code, and Russian Federation Criminal Code is determined the rights of using of doubtful or accused from the service of defender. It is necessary to note that in the Law were not intended any case connected with the providing of defending right.

But in Iran Islamic Republic Criminal Trial Code the circumstances is very different from us the problem of solving the defending right of accused person.

In Iran Islamic Republic Criminal Code is determined: The accused can catch an advocate for him. The advocate cannot interfere to the process of law-court, after the finish interrogation he would claim his demands and defend the accused, and he would be demand the implement of the law from the referee. The demands of the advocate were written in the protocol.

It is known from the meintenance of this article that in the primary stage of the crime process the taking part of the accused or doubtful persons is carrying out the fromal character. Thus, he is not able to interfere to process of the investigating, if he see the infringements of the crime process of the person who is defended by him, he has not an opportunity ffor taking real measure. That is to say in the stage of primary researching the taking part of defender become limited with the functions of observation. Thus is the infringement of the defend right due to the Constitution of İran İslamic Republic. We are considering they have in advance of trial a copy of the charge upon which he is to be tried;

consult counsel before trial and to have counsel of his choosing defend him at trial;

apply to the Court for a continuance to prepare his defense, which the Court grants upon finding that prejudice to the defendant's defense would occur without an extension;

call at trial witnesses of his choosing and to have witnesses summoned by the Court at his request; on his initiative give evidence on his own behalf at trial; and

Have proceedings interpreted for his benefit when he is unable to understand them.

Due the addition of the 128th article of Iran Islamic Republic Criminal Code when the interrogation secrets to drop, or other person try to interfere to crime procedura or in the cases which has happened the crime to the against of the security of country, on that case the Law - cort let to the defender for interfere to the crime process. on same cases the accused demands the advocate but the Law - court does not let this [4.p.606]. In Ali Kasimzadeh`s opinion the defender`s unin-

formed being from the content of the crime process is the great barrier to the real-izing of procedure correctly.

The accused has the right to know what the charges are and to confront wit-ness testifying against him/her. The defendant also has the right to gather his/her own evidence and witnesses. The accused are protected from self-incrimination. This protection preempts torture and other forms of coercion by rendering the confessions or incriminating testimony inadmissible in court. The accused have a right to remain silent until he/she has had the opportunity to confer with legal counsel. The accused has the right to adequate legal representation. In the event that he/she cannot afford to hire an attorney, the court must provide legal counsel at no charge. The accused has the right to know what the charges are and to con-front witness testifying against him/her. The defendant also has the right to gath-er his/her own evidence and witnesses. Those charged with serious crimes must be indicted by a grand jury. An individual cannot be tried for the same crime twice. The defendant has the right to a public and speedy trial by jury if desired. Abbas Ziraeti says: "This addition does not according to the freedom philosophy of ac-cused and it is considered the repressive motion of Law-makers" [4.p.337].The ac-cused has the right to be free of unreasonable search and seizure. There are many circumstances where law enforcement must obtain a search warrant before searching private property for people or evidence. To ensure that this right is up-held, a judge must not allow any evidence gathered unlawfully to be admitted in court [5, 37].

Emir Erjumand considers that the restrictions were intended due to the 128th article of İran İslamic Criminal Code is against to the İran İslamic Republic Constitution 35th article and to the "Protecting of the rights of the citizens and reverence doing to private freedom", 185 and 187th article of the law "About gen-eral and revolution law-courts", to the "z" matter of 130th article of 4 Development Law, 3nd matter of 14th article of the Law "International convention about politi-cal and civil right" and 3 part`s "b" matter of 61th article of America Convention [6.15]. While some less democratic countries may also hold trials before criminal convictions, it doesn't mean much if the accused party has no rights during the tri-al. The founders of the United States sought to protect the civil rights of the ac-cused to make the judicial process as fair and just as possible. The Constitution's Bill of Rights spells out a number of rights afforded to those charged with crimes [4, 337].

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The leadership dimensions by private basic principals in German Schools in Chile

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Abstract   *This research uncovers the practical consequences of liberalizing legal reform in the mental health system for the staff of a large public psychiatric hospital. The examined reform grants psychiatric inpatients more rights to determine their own compliance with mental health treatment. Two dominant schemas that are currently used to understand the hospital's working culture are examined in light of the role of ward staff. A new paradigm, the "ward control outlook," is developed to reflect the unique responsibilities of the staff and the daily challenges they face on the wards. This model predicts that staff in a mental hospital will behave less like rights advocates or psychiatrists and more like patrolling police officers whose primary job is to enforce rules. Ethnographic research took place in one mental hospital in the United study finds that the behavior of hospital staff on the wards conforms to the expectations of the new ward control model.*

Keywords: *dramatism, polurasim, performative rhetoric.*

Introduction

Ken Kesey's celebrated novel One Flew Over the Cuckoo's Nest was published in 1962 at the beginning of an extended period of legal reform aimed at providing mental patients with more rights in and influence over their own psychiatric treatment. Kesey's novel is set on the ward of an American psychiatric hospital in the 1950's and follows the involuntary commitment of an energetic Irishman named R.P. McMurphey. While it becomes clear that McMurphey is not actually mentally ill, he is eventually forced into invasive psychiatric procedures including Electroconvulsive Therapy (ECT) and a lobotomy. These "treatments" ultimately cripple and dehumanize Kesey's hero. The novel not only dramatized the nature of the psychiatric treatment of the previous era, but also indicated the start of a shift toward increasing the power of mental patients to make decisions concerning their own care in a mental health setting.

The patients' rights movement of this new period represented a change from one conception of mental health treatment to another. The formerly dominant notion of psychiatric care, characterized as a "medicalist orientation," gave doctors and psychiatrists a large amount of discretionary power to commit patients and treat them as needed, with or without their consent (Fennell 104). This approach has given way to a kind of "new legalism" that not only intends to protect against unjustified commitment or medication, but carries with it an "ideology of entitlement" that bestows patients with positive rights to determine their own care and treatment (Fennell 105).

Much of this legal reform is intended to give patients rights to equalize the power that psychiatrists hold over them. However, simply bestowing rights on committed patients may not be sufficient to correct the imbalance of power in the mental health system. In attempting to equalize the sometimes-coercive interaction between a patient and his or her doctor, the new lawmaking ignores another influential and yet unexamined relationship on the wards of a mental hospital: the relationship between a patient and the ward staff. Ward staff spend a significant amount more time dealing with patients under the constraints of the new legal reforms than do the doctors at the hospital, and they arguably have the most influence over the day-to-day running of the wards. In the face of reform that overlooks the status and activities of ward staff, it is possible that the practices of ward staff might blunt or directly contradict the impact of patients' rights reform.

This research utilizes an ethnographic research design to explore whether rights-oriented reform has unintended consequences on the ground for the staff who work with patients on the wards of mental hospitals every day. To investigate this question, research was conducted at a large public psychiatric hos-

pital. The field data gathered included observations of the wards and interviews with a number of professionals in the mental health system. This research uses sociological inquiry to predict and identify the mechanisms by which ward staff carry out (or fail to carry out) liberalizing reform in an institution such as an inpatient psychiatric hospital.

The ward life depicted in One Flew Over the Cuckoo's Nest dramatized the limited amount of decision-making power afforded to patients in the mental health system in the 1950's. As the 1960's approached, the problems of Cuckoo's era psychiatric care became a matter of public, legal, and academic concern that were eventually addressed through legal reform. A 1967 article from the Columbia Law Review, for example, reports that prior legislation in New York was structured such that psychiatric inpatient admissions often happened hastily, with poor information, and without consulting the patient for additional insight (Columbia 674). In another example, a 1976 report from the Michigan Law Review focused on the use and regulation of ECT (Electroconvulsive Therapy), a form of treatment for some mental disorders that resulted in uncomfortable and sometimes harmful side-effects for patients. The Michigan report on ECT emphasized the need to adopt a review panel that would regulate the administration of electroconvulsive treatments, observing that it is unjust to endow psychiatrists with complete power over a patient's treatment, as their judgments are often subjective and can risk forcing "intrusive treatments" on unwilling but possibly competent patients (Michigan 390).

By 1979, the Yale Law Journal could note that the judicial system had begun to question the amount of unilateral power doctors would be able to hold when it came to the treatment plans of mental patients, and was exploring the amount of protection available to such patients (Yale 850). Such legal reform attempted to provide patients with more rights in their own treatment and focused mainly on the role of doctors and psychiatrists in the treatment of patients on the wards of a hospital. Such reform was aimed at equalizing the doctor-patient relationship, which was seen as coercive and disadvantageous to the patient (Michigan 385). The areas of mental health treatment that were addressed by patients' rights-oriented reform included requiring informed consent before administering mental health treatment and medication, increasing outpatient care services, and eliminating indefinite periods of hospital commitment. While the rights of patients who had voluntarily sought treatment at a hospital received a significant amount of attention, there has also been a great deal of legal wrangling over the procedure of involuntary commitment, as well as the rights of patients who undergo such a commitment.

Right now, every state in the U.S. as well as the District of Columbia has some form of an involuntary civil commitment law (Stavis). "Involuntary civil commitment" is defined as "a legal procedure used to compel an indi-

vidual to receive inpatient treatment for a mental health disorder against his or her will" ("Involuntary Hospitalization"). While the exact policies and timetables vary by state, the power of the government to involuntarily detain a person in a mental hospital is most often justified on the grounds that civil commitment procedures prevent the committed person from harming him or herself or others, whether intentionally or unintentionally (Dworkin 294).

Just as previous legal reform increased the rights of voluntary mental patients, a general trend of increasing the rights of involuntary patients has been observed. Unlike laws dealing with voluntarily committed patients, however, the area of involuntary civil commitment has been a particularly sensitive one for patients' rights advocates. Whereas voluntary patients want to receive some kind of help for their illness, involuntary patients have shown no such initiative and assumedly do not want any kind of medication.

Many of the more recent changes to this legislation have focused on modernizing involuntary civil commitment procedures. One such act is the District of Columbia Mental Health Civil Commitment Modernization Act of 2004, which modified the existing law governing civil commitment of involuntary patients in D.C. This revision is now commonly known as the Ervin Act (Title 21, D.C. Code §501-592). Among the changes made by this reform were an elimination of indeterminate periods of commitment by limiting commitments to one year, and greater emphasis on treating patients in the least restrictive setting possible (Library of Congress). Prior to Ervin Act reform, D.C. also saw mental health legislation that drastically limited the use of involuntary physical and chemical restraints on patients who were involuntarily committed to the hospital.

In a public statement in support of the new legislation, D.C. Delegate Eleanor Holmes Norton argued that these reforms were important in order to "reinvigorate the rights of people with mental illness" and "modernize the way mental health services in the District of Columbia are delivered" (Library of Congress). A house report on the act asserted that the lawmaking was needed in order to "increase the involvement of [patients] in their treatment and recovery process" (THOMAS). Other laws providing increased protection of patients' rights in D.C. were supported alongside the Department of Mental Health's promise that these new reforms would "provide patients with the right to complain and be heard" ("DMH Initiates…"). Similar legislation in California, the Lanterman-Petris-Short Act, set goals of "protecting mentally disordered persons…from criminal acts" and "safeguarding individual rights" (California Welfare and Institutions Code §5000).

Rights-oriented reform such as this has had a number of positive outcomes for both the patient and for the community. Looking at D.C. in particular, a March 2005 speech by a representative of the Department of Mental

Health (DMH)—an entity created by the reform—spoke of a number of the department's accomplishments in the face of this reform:

[DMH succeeded in] creating Care Coordination and the Access HelpLine, a whole new accountability system, and opportunities for agencies to provide community mental health services. [We also expanded] housing opportunities and services to persons who are homeless, add[ed] new [patients'] rights requirements, moderniz[ed] commitment statutes, creat[ed] a new grievance system and contract[ed] with an external advocacy organization to advocate on behalf of [patients] ("Testimony").

Additionally, patients' advocates would tell you that these legal changes have reduced the number of observable rights violations on the wards (Erin, Zoe, Kate, Claire).

Although this sounds positive, the fact remains that the role played by hospital staff on the wards in the successful execution of patients' rights legislation remains relatively unexamined. Thus far, while reports explore aspects of the conservative social control power held by psychiatrists or the community-based ideals of the reformers (Steadman 263), sociological and legal literature lack a critical look into the role that staff play in the implementation of legal reform within the public mental hospital.

Literature review

There exist two ideal types that can serve as yardsticks in predicting the outcomes of patients' rights legislation in the above areas of working life at the hospital: the new legalistic outlook of reformers and the medicalistic outlook of doctors. These outlooks are named after Fennell's two orientations toward mental health legislation (104-5). It should be noted that these outlooks function simultaneously on the two distinct levels of the practical and the theoretical. The practical level of the outlook attempts to capture the phenomenological aspect of the legislation, focusing on the way in which reforms are experienced by staff. On a theoretical level, the outlooks function as paradigms in social science, helping to increase the understanding of a larger system or trend.

Working at a psychiatric hospital combines a volatile work environment with fundamental questions about identity and power. As the patients' rights movement proceeds, it is important for reformers to recognize that the social situation of the staff at the hospital cannot be understood using the existing models of new legalism or medicalism. Rather, the relationship of the staff to hospital patients must be considered in light of a ward control model that recognizes the nature of power and control in the staff-patient interaction in the hospital. This understanding is vital to making provisions to ease staff through new patients' rights lawmaking, which would otherwise be a difficult legal transition. Considering reform in light of the ward control culture of hospital staff will inform—and make more effective—future attempts at legal change within such institutions.

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The model of Innovation infrastructure in agricultural sector of Azerbaijan

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Abstract

The paper studies the features of regional marketing infrastructure in the modern transitional period. The new innovative model of agricultural development has been developed in Azerbaijan. To increase the effectiveness of innovative processes proposed a new system of management of Research and Development (R&D) process, which includes: the development of common research and development strategy, funding of a range of the large programs and a system of Research and Development and technical information, accumulating of the international experience, benefits and subsidies that encourage innovative activity of the economic entity. In this article we also paid special attention to such popular method of the agricultural support in many developed countries, as leasing. Leasing carries out several important functions in terms of the organization of agricultural financing and marketing of its products. We analyzed its reproduction function, including the investment-credit and marketing function. The article also studies the problem of preservation and realization of inventories in agriculture. The survey showed that the cost of binding in the working capital generated by the loss of (potential) benefit from the cash turnover.

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Introduction

The first is the provision of resources and investment goods to the agricultural producers and the second is - in the organization of agricultural marketing procedures. So, we analyzed the incentive function of the leasing, which is shown in the accumulation of capital, the implementation of scientific and technological innovation, which together provide the overall growth of agriculture and the country's economy. Also, the regulation function of the leasing is studied, which implies the implementation of common control over the financing and marketing of products and the regulation function arising out of the previous two functions.

One of the key tasks in the framework of the modernization of the country's agricultural policy is the modernization of social and labor relations towards countryside, because the development of agriculture depends on these relations. First, we need a real boost of rural inhabitants' incomes, without which it will continue outflow of rural residents to the city and the marginalization of rural areas.

The article proposes the modernization of social and labor relations in the countryside, which implies the importance for the following activities: the real protection of the human rights and freedoms of the peasants, regardless of whether he is the owner or an employee; the total exclusion of agriculture and life in rural areas from all forms of unpaid work, which directly violate the rights and freedoms of citizens; the gradual elimination of the system of inequality and exploitation prevailing in the agricultural sector of Azerbaijan due to low salary of the rural workers which they are paid less than the city dwellers, including the level of social infrastructure development in rural areas.

Discussion

Presently, the innovation activities mean the successful development of any sector of the economy through the development and implementation of scientific and technological achievements, the creation of new competitive products, the production of which must take place at the level of modern technology to obtain the greatest possible profit.

In a market economy, innovation is an effective mean of competition, since lead to the creation of new needs, to reduce production costs, to the inflow of investments to the discovery and capture of the new markets.

The most important condition of acceleration of the intensification process is the state regulation of economy, which carried out in two main forms: direct government funding or the creation of favorable conditions for those businesses that are actively expanding their research and development activities, introducing advanced equipment and technology to the industry.

An important aspect of the state regulation is to create a system of methods for the stimulating of research and development progress. Since in the transitional period in terms of instability and uncertainty of growth without a strong centralized action can occur a sharp decline in the effectiveness of innovation.

To increase the effectiveness of innovation processes there is a need for a new system of management of research and development process, which should include: the development of common research and development strategy, funding of large programs, a system of scientific and technical information, accumulating international experience, benefits and subsidies that encourage innovative activity of the economic entity.

In developed countries, the state largely controls and determines the development of new forms of research and development progress, and its function is not limited only to micro-economic regulation of the market, although it is an important area of its activity. This control and regulatory function of the central authorities prevents the industry from excessive monopolization, thus contributing to the faster development of innovations.

The modernization of the agrarian sector of Azerbaijan in modern conditions

Considering the problems of modernization of the agricultural sector, we should not forget about such an important factor, as the globalization of the economy, in which most of countries and regions are integrated into a single economic system. Even though globalization has met a significant number of opponents, who see in it only the negative side, it should be noted that to address the many challenges facing modern humanity and all the problems which foreseeable in the near and more distant future, the formation of a global economic system has more positive significance. As countries around the world contributes to the consolidation in the fight against the most important challenges of our time.

Moreover, in the opinion of some authors, globalization of the economy can alleviate the global food crisis and prevent it from the worst form of it- mass starvation and multi-million casualties. However, this requires the development of long-term projections of food supply for the world's population, as well as development programs for the agro-industrial complex and food markets of the countries and regions. Importance in these programs should belong to the exploration and development of resource-saving technologies in all areas related for the food supply of the population.

When we compare our republic with many other developed countries, Azerbaijan has significant advantages in terms of territorial extent, the availability of natural resources, which, while minimizing the negative factors creates quite positive prospects for the successful development of the agricultural sector, and the obtaining of a particular niche at the international level.

Modernization of the agricultural sector at the current stage of development of Azerbaijan should be carried out on the following important areas: production-technological, breeding and genetic, environmental and socio-organizational and managerial innovations. The last two fields have a interest, since their successful implementation depends largely on the actual reform of public policy for the management of agriculture and rural areas.

Leasing performs several important functions in terms of the organization of agricultural financing and marketing of its products. We analyzed its reproduction function, including the investment-credit and marketing function. The first is the provision of resources and investment goods, the second - in the organization of agricultural marketing procedures. So we analyzed the incentive function of the leasing, which is shown in the accumulation of capital, the implementation of scientific and technological innovation, which together provide the overall growth of agriculture and the country's economy as a whole. Also, we studied the regulation function of the leasing, which implies the implementation of common control over the financing and marketing of products and the regulation function arising out of the previous two functions.

Another factor of the modernization of the agriculture may be the development of cooperation in the agricultural sector. The development of cooperatives to help citizens to abandon intermediaries - resellers, who are assigned most of the profits from sales of the farms products. However, it will be easier and the process of selling products through a cooperative marketing structures. Through cooperation the state can solve the problem of farmers with the providing of them soft loans at minimal interest rates. Cooperation of farmers can act as an effective response to the possible arbitrariness on the part of regional and local authorities, protection against criminal organizations, before which the scattered farms in many cases are completely defenseless. Thus, the co-operative structures become an alternative to the old forms of organization of the agricultural industries and effectively operating in the condition of the market economy [9,10,12,13,16].

It should be noted also that for the full-scale modernization it is necessary the solving of the wide range of social problems facing rural agricultural farms of Azerbaijan, the successful development of the agricultural sector depends on solution of these problems.

It is necessary a broad partnership of government agencies, commercial organizations, and public sector towards development of the social infrastructure of the rural areas and improvement of living standards in rural areas.

One of the key tasks in the framework of the modernization of the country's agricultural policy is the modernization of social and labor relations to the countryside, because the development of agriculture depends on these relations. First, we need a real boost of rural incomes, without which it will continue outflow of rural residents to the city, the marginalization of rural areas. [11].

In our opinion, the modernization of social and labor relations in the countryside, which implies the importance for the following activities: the real protection of the human rights and freedoms of the peasant, regardless of whether he is the owner or an employee; the total exclusion of agriculture and life in rural areas from all forms of unpaid work, which directly violate the rights and freedoms of citizens; the gradual elimination of the system of inequality and exploitation pre-

vailing in the agriculture of Azerbaijan due to low salary of the rural workers which they are paid more worst than the city dwellers, including the level of social infrastructure development in rural areas. [8]

One of the priority directions of modernization of the agricultural sector is the improvement of the system of local self-government. It should be noted that the local self-government offers people a real opportunity for organizing and focusing on the targets. At the same time at the settlement level, where the local government by their local character is closest to the population, potentially it has the most ability to carry out such a local policy that is able to satisfy the needs of all participants in social and power relations. According to the concept of subsidiary state, local government should effectively organize the use of public resources and by involving local opportunities should be able to promote the release of public authorities from numerous concerns of the organization of everyday life of people. But in actual practice, the execution of the republican budget carries its own obligations on local governments. As a result, the basic costs of municipalities (85%) are associated with the execution of state powers.

The problem of development of local self-government has its roots in the mistrust of the population to the regional authority, which is designed to tackle the main issues of life of the rural community. Presently a form of citizen participation in local government is largely a formality. The citizen, who lives in a area, has not yet become the main subject of the local self-government of modern Azerbaijan. [14] Citizen's confidence in local authorities will arise only when local authorities will learn how to solve and improve the major social and economic issues. That is why the most acute problem for the functioning of local authorities is to ensure different levels of budgets revenue sources. Endowment of most municipalities, economic helplessness of the settlements mainly affects the efficiency of local government and municipal services as depriving effect to the municipal employees in economic activity and the population - their motivation to actively participate in local self-government. [15]

Innovative development of the agrarian-food sector of the economy is associated with a complex use of the knowledge-intensive production factors that determine the technical and technological, financial and economic, organizational and management activities to ensure sustainable high competitiveness of the final products of agrarian-food sector in both domestic and foreign consumer markets.

Agricultural complex is a large and important sector of the economy of Azerbaijan.

Problems of development of the agricultural production of the country has systematic, interdisciplinary, socio-economic features and can only be solved through the development of a set of measures, targeted not only to the proper support and increasing of the economic efficiency of the agricultural production, but

also on socio-economic development of rural areas, improving the living standards of rural people, agricultural workers [18].

Analyzing the existing agribusiness market infrastructure of Azerbaijan and problematic fields of the agribusiness market, we can indicate the following features of regional market infrastructure:

- The lack of centralization of the market services, disconnection of links;
- Isolation of the units from one another, the lack of cooperation and mutual assistance;
- The discrepancy of actual functions must be performed which indicated in the constituent documents;
- Consumer's lack of information about services which provided by the various institutions of the market infrastructure services;
- Lack of support by public authorities for the objects of the market infrastructure;
- Discrepancy existing level of the market infrastructure to the required level of development.

Especially it should be noted that there is a problem of preservation and marketing of inventories in agriculture. The cost of the binding of working capital generated by loss of (potential) benefit from the cash turnover. Such costs are determined as well as possible interests to the capital that is invested in the stock [17]:

C_H= pK, (1)

where p –is the percentage of charge;

K –is the value of related assets.

Quantitative losses represent evaporation, shrinkage, radioactive decay of raw materials and final products.

The change in the amount is exponential (without material flow):

$$I(t) = I_0 e^{-yt} \quad (2)$$

where I0 is the initial value of the stock;

y – is loss ratio.

The loss of time (t) is

$$C = cI_0(1 - e^{yt}) \quad (3)$$

At a low value of the relation yt $e^{-yt} \approx 1 - yt$, so it is true that $C = cytI_0$.

The costs associated with the delivery (purchase of goods, raw materials), can be divided into two parts. The first part is the amount that must be paid to the supplier. It represents the cost of delivered goods. The second part consists of the most cost storage system design and supply implementation. The cost of delivery is included in the product / cost of raw materials or can be paid separately.

The costs for the delivery of the next batch of goods / raw material may depend on the size of the order. Then the cost of the order's average unit will be determined as

$$C_o = \frac{C(q)}{q} \quad (4)$$

Where q- is the size of the order;

C(q)- is delivery costs, depending on the size of the delivery.

Mainly the costs on deficits appears when the buyer to find the absence of the goods and lost further interest in to its seller (manufacturer) or when there is stopping of the production cycle, due to the lack of parts or materials.

Losses from a deficit is difficult to define and it is more difficult to determine exactly, but they do exist and they must be reckoned with.

When using mathematical methods from the loss of the deficit, it must be calculated in proportion to the level of the integral of the negative reserve. In this case it is assumed that the demand is not reduced.

Methods of inventory management in real-time with an orders of fixed periodicity that providing system adaptation to the changing conditions of production and includes functional of L, decision rules on the formation of bids for the purchase of the missing inventory items (TMC) from suppliers, which are based on statistical methods, including mathematical model where $\Delta t1$- period, through which the formation of the order; $\Delta t2$- fixed period of testing of critical situations ($\Delta t1 > \Delta t2$); M- mathematical model of order.

The proposed procedure for checking the critical situation defined values ttm, p, n (day, month, significance level, a list of products); level of inventory values materials (IVM) are calculated with the missing values Lt, m over the past 30 days; the average value level of the missing (IVM) L are calculated by the formula:

$$\overline{L}_t = \frac{\sum_{n=1}^{N} L_{t,m}}{n} \quad (5)$$

Month t is suggested to calculate, as the previous 30 calendar days with the respect to current day of m. The hypothesis of using e criteria:

Then put the hypothesis that the probability law of distribution of 0.95 Rm functional figures is normal. On the table are the figures of z

$$d_{1-0,5q} < d < d_{0,5q}$$

. Then we check the delivered hypothesis by the criteria D.

$$d = \frac{\sum_{l}^{n} |l_{t,m} - \overline{L}_t|}{\sqrt{n \sum_{l}^{n} (l_{t,m} - \overline{L}_t)^2}}, \quad (6)$$

Where n=30.

If d1-o,5q<d<do,5q, then the hypothesis of normal distribution probability *Lt*,m functional figures in the month t is consistent with experimental data, and the law of distribution Rm appears normal.

If the law of the distribution of the level of missing inventories is Lt, m is normal, then calculated the allowable deviation from the mean (E) using the Student's t test:

E = t*σ(7)

t- Students' criteria with the probability of p=0,95, n=30;

Type your text

$$\delta = \frac{\sqrt{n \sum_{l}^{n} \left(L_{t,m} - \bar{L}_t \right)^2}}{n-1}.$$

σ – standard deviation

(8)

Then check out if the figure obtained new level of inventories of missing IMV are out of range.

$$\bar{L}_t - E < L_{t,m} < \bar{L}_t + E \quad (9)$$

If the level of missing inventories (IMV) is out of range or the distribution law probabilities are not normal, it is applied to regulate the management load warehouse, based on a mathematical model.

Agribusiness complex reforms, structural changes associated with denationalization and privatization, have destroyed the existing integration ties among enterprises of the complex, inter-branch and inter-regional exchange. This led to the violation of the integrity of the Agro-Industrial Complex as a single economic system. Rural producers had problems in obtaining means of production, implementation of business activities and the marketing of products, which is due in no small measure to the deformation of a complex industrial infrastructure [2].

For the development of marketing system of the Agro-Industrial Complex it is necessary investments in the implementation of wholesale markets, the improvement of existing farm storage facilities, inter-regional transport links, the development of market information systems.

All these problems are interconnected and for the elimination of them it is required the effective functioning of many elements of the market infrastructure, therefore, an integrated systems approach to the problem is required.

Innovative development of infrastructure of the agrarian sector

Innovation-oriented model of development of agro-industrial complex requires the implementation of innovations and the use of innovational technologies. It should be noted that we refer to innovations improvements and streamline changes, which cover the entire list of works and results of innovation activities in organizations on the functional areas of activity, as well as in the directions - from raising the technical level and changes in the volume and structure of production till improvements in the activities of this organization, rationalization and improvement of administrative management.

Economic relations between the corporate entities are built on a contractual basis, the natural kind of goods can act as a dividend. Using a centralized finance resources should be based on the following principles: a minimum of gratuitousness; the allocation of funds under the developed programs; compliance of compensatory and equity forms of subsidies; subsidies subject to the terms (growth of labor productivity, sales, etc.), in case of failure it must be returned.

Use of budgetary investments through authorized banks in addition to the advantages of this system also has its drawbacks - there is a possibility of a significant rise in price of resources to producers, using of it by the bank for a long time. Therefore, in this case, the allocation of funds must be approved with the limit margin level and timing of operations. In case of improper fulfillment of the requirements there can be implying of penalties and refunds can be returned.

Agro-industrial corporation or a consortium should provide agricultural producers with reasonable prices and appropriate payments, which agricultural cooperatives cannot provide, because they depend on the processing companies and other customers. Private farms, due to their dispersion and low sales volumes will take their products to the distribution centers.

Conclusion

As the survey showed, economic practice and scientific theory have two main arrangement settlements, which are based on a contractual relationship. At the initial stage of development of corporation is advisable to use the first mechanism. This consists of the development and the use of target prices and tariffs for material resources, works and services which provide a refund to objectively necessary (regulatory) production costs. And during corporate transformation of the enterprise to full production and commercial cycle, it is advisable to move to a fundamentally different pricing scheme, which consists in the fact that participants of the corporation set for their products, works and services prices that are average or slightly below than market price level.

This pricing scheme will let to transform to a different principle of profit-sharing, which based on the share of enterprise's products cost in the total cost of the finished products. This scheme can work in such economic conditions that featured by inflation, decline of production, the high cost of funds.

We have developed a model of regional innovation infrastructure, in our view, to improve the efficiency of technological, scientific, information, consultation and other provisions of the agricultural producers.

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Production of exploring Factors Influencing BYOD Use

Yo Chin Lin
Kuo-Sung Lin

Abstract   *The data presented in this research strongly suggests the recent changes in mental health law have had unintended consequences for both patients and hospital staff. The reform that gave patients an increasing number of rights to regulate their own treatment took away power from the staff without providing them with an effective and legitimate system through with to enforce rules and maintain order on the wards. This posed a conflict for the staff between the procedures mandated by the new legislation and the procedures that the staff believed would be most effective in handling situations on the wards. These remaining means of control—verbal warnings and PRNs—took on great importance and were ultimately portrayed by many staff members as an indispensable last resort in fulfilling their jobs.*

Introduction

This brilliantly written book uses Kenneth Burke's thought to conceive an original critical frame that allow us to deal with drama as both text and performed work. The book teaches how to *read* drama and explores the perennial issues of theatre: language, plot, character, role and the reciprocity of drama as archive, repertoire and restorative performance.

The study of drama in universities has been a record of unresolved issues. I recall early attempts to use Burkean methods and insights as a graduate student at the University of Minnesota. David Thompson and Virginia Fredericks used Dramatism as the central method in their Performance Studies (then called Oral Interpretation) classes. David Thompson (often called "The Duke" by his students) had a strong classical education and was a firm believer in the integrity and wholeness of the text. Yet he often acknowledged the tension between the New Criticism and what he called "Burke's Sociological approach."

"I tell you about the dignity of the text and the authority of the author, but Burke examines the text by shoving it from one lens to another, ignores generic convention and sometimes reduce the text to a bat squeak of its milieu. I tell my students to trust the author, but Burkean methods undermine that trust," said Thompson in a lecture about the relationship of writing to staging a play. He noted that rather than serving the text or restoring it to some state of per formative purity, for Kenneth Burke the text and the theatre are agencies for the presentation of ideas and issues.

And in this sense, Worthen's book is very Burkean. Permit me to quote a representative passage:

Many of the critical innovations in modern dramatic performance have arisen from efforts to restore "original" practices, or a modern imagination of them, against the overwhelming domination of the scenic realism of the nineteenth century stage: discovering the vitality of the orchestra as a *dancing place* and the cinematic flexibility of the Shakespearean empty platform, and so on. But Brecht's work is critical in another regard, asserting the theatre not as the site for the representation of a fictive narrative, the recitation of characters, which make speeches, but a scene of action defined . . . as part of the larger world surround the stage. (Worthen, 213).

The organ which implements the criminal trial in the circumstances intended in the Crime Trial Code of the Azerbaijan Republic is obliged to provide and rule doubtful or accused human rights intended in the 19th matter of the same code.

According to 90.7.9 and 91.5.5 to matters of the same code, the doubtful and person accused has the right of moneyless to use from the help of the defender.

Accused person will be able to hold one or a few advocates during process according to 185th matter of the Crime Trial Code of the Iranian Islamic Republic.

Participation one of is sufficient fault for count legally of the assize of the work from private advocates.

Person will be able to demand advocate appointing from the law-court to him fault which cannot present the advocate of which material opportunity is not been according to the 186th matter of the same code.

Participation of the advocate is necessary prescribing a punishment to the accusing person in the execution or kind of for life arrest in the circumstances being was possible in the law-court. But only person accused condemned according to crimes against to morals will be able to refuse from the advocate.

Apparently, in the Crime Trial Codes and constitutions of The Russian Federation, Azerbaijan Republic for doubtful and accused persons has been intended defense right provide. But comparative analysis of the norms of corresponding legislation shows that there are different peculiarities connected with carrying out of the defense right.

Defender takes part in the criminal trial from the moment shown below according to the 3rd part of the 49th matter of the Crime Trial Code of The Russian Federation:

from the moment pronouncing judgment about the involving for in the sort of accusing person (excepting the intended circumstances in the 2-5th items of the same part);

from the moment of beginning Criminal case, person becoming (become) doubtful known perpetrating a crime the catching about concrete person, of the same code, intended in the 91. 92s and 100th matter circumstances;

from the moment about the declaring to the person becoming doubtful known perpetrating a crime appointing Law-court decision and medical examination;

from the realising prosessual motions and other prosessual measures which have been touched to the freedom and human rights of doubtful person who is perpetrating a crime

According to the Azerbaijan Republic Criminal Trial Code (90.7.5. articles) the doubtful person from the time of his arresting and declaring about him the measure of decisive opportunity an due to the 91.5.4 articles of the same Code the accused person from the time which he arrested and due to the 92.3.1 articles the doubtful or accused person if he will e demand, and so in the cases which intended in 92.3 articles of that same code, it is necessary to participate the defender in crime process.

Apparently, in Azerbaijan Republic criminal Code, and Russian Federation Criminal Code is determined the rights of using of doubtful or accused from the service of defender. It is necessary to note that in the Law were not intended any case connected with the providing of defending right.

But in Iran Islamic Republic Criminal Trial Code the circumstances is very different from us the problem of solving the defending right of accused person.

In Iran Islamic Republic Criminal Code is determined: The accused can catch an advocate for him. The advocate cannot interfere to the process of law-court, after the finish interrogation he would claim his demands and defend the accused, and he would be demand the implement of the law from the referee. The demands of the advocate were written in the protocol.

It is known from the meintenance of this article that in the primary stage of the crime process the taking part of the accused or doubtful persons is carrying out the fromal character. Thus, he is not able to interfere to process of the investigating, if he see the infringements of the crime process of the person who is defended by him, he has not an opportunity ffor taking real measure. That is to say in the stage of primary researching the taking part of defender become limited with the functions of observation. Thus is the infringement of the defend right due to the Constitution of İran İslamic Republic. We are considering they have in advance of trial a copy of the charge upon which he is to be tried;

consult counsel before trial and to have counsel of his choosing defend him at trial;

apply to the Court for a continuance to prepare his defense, which the Court grants upon finding that prejudice to the defendant's defense would occur without an extension;

call at trial witnesses of his choosing and to have witnesses summoned by the Court at his request; on his initiative give evidence on his own behalf at trial; and

Have proceedings interpreted for his benefit when he is unable to understand them.

Due the addition of the 128th article of Iran Islamic Republic Criminal Code when the interrogation secrets to drop, or other person try to interfere to crime procedura or in the cases which has happened the crime to the against of the security of country, on that case the Law - cort let to the defender for interfere to the crime process. on same cases the accused demands the advocate but the Law - court does not let this [4.p.606]. In Ali Kasimzadeh`s opinion the defender`s uninformed being from the content of the crime process is the great barrier to the realizing of procedure correctly.

The accused has the right to know what the charges are and to confront witness testifying against him/her. The defendant also has the right to gather his/her own evidence and witnesses. The accused are protected from self-incrimination. This protection preempts torture and other forms of coercion by rendering the confessions or incriminating testimony inadmissible in court. The accused have a right to remain silent until he/she has had the opportunity to confer with legal counsel. The accused has the right to adequate legal representation. In the event

that he/she cannot afford to hire an attorney, the court must provide legal counsel at no charge. The accused has the right to know what the charges are and to confront witness testifying against him/her. The defendant also has the right to gather his/her own evidence and witnesses. Those charged with serious crimes must be indicted by a grand jury. An individual cannot be tried for the same crime twice. The defendant has the right to a public and speedy trial by jury if desired. Abbas Ziraeti says: "This addition does not according to the freedom philosophy of accused and it is considered the repressive motion of Law-makers" [4.p.337].The accused has the right to be free of unreasonable search and seizure. There are many circumstances where law enforcement must obtain a search warrant before searching private property for people or evidence. To ensure that this right is upheld, a judge must not allow any evidence gathered unlawfully to be admitted in court [5, 37].

Emir Erjumand considers that the restrictions were intended due to the 128th article of İran İslamic Criminal Code is against to the İran İslamic Republic Constitution 35th article and to the "Protecting of the rights of the citizens and reverence doing to private freedom", 185 and 187th article of the law "About general and revolution law-courts", to the "z" matter of 130th article of 4 Development Law, 3nd matter of 14th article of the Law "International convention about political and civil right" and 3 part`s "b" matter of 61th article of America Convention [6.15]. While some less democratic countries may also hold trials before criminal convictions, it doesn't mean much if the accused party has no rights during the trial. The founders of the United States sought to protect the civil rights of the accused to make the judicial process as fair and just as possible. The Constitution's Bill of Rights spells out a number of rights afforded to those charged with crimes [4, 337].

No one has ever written more lucidly about the relationship between writing and performance. Worthen has much to say to teachers of writing, dramatists, theatre goers, art historians and rhetoricians—especially Burkean rhetoricians. The book bristles with ideas. After reading the second chapter I built an exercise for students called "building character from scraps by putting back the subtext." It was wholly inspired by Worthen. He has five worthwhile suggestions where other theorists might give you one. I understand that several other persons are going to review this work and I will leave most of the deep exploration to them.

Whether these results could be observed in the absence of the legal reform is unclear. It is impossible to know pre-reform attitudes and behavior with any degree of certainty. Judging from the content of the interviews, however, the ward control model is upheld, and ultimately staff members indicated in their responses a paradoxical increase in the social importance of coercive control for ward staff in the execution of their daily tasks post-reform.

In arriving at this conclusion, my intention is not to argue that patients' rights-based reforms were a step in the wrong direction, or that they left patients worse-off than when they started. Rather, what should be taken from this research is that such lawmaking must consider the unique ward control nature of working life on the hospital grounds. Without taking the ward control schema into account, new legalistic reform jeopardizes the rule-enforcing ability of the staff and risks unnecessary negative consequences. The staff's desire to reduce the strain resulting from these negative social consequences seems to lead to a tightening of control over coercive mechanisms that ultimately infringe upon the rights of patients and work to their disadvantage. Additionally, such reform seems to lower staff morale, which might lead to recruitment and retention problems. In interviews, Jack said that it was important to "think about the money aspect of it" in order to stay motivated, but as Marla suggested, "How about a higher pay for us? We don't make half enough. Believe me." In an environment with an unstable population, high staff turnover could be devastating to the progress of patients and could result in large-scale aggressive outbursts (Wulbert 5).

Working at a psychiatric hospital combines a volatile work environment with fundamental questions about identity and power. As the patients' rights movement proceeds, it is important for reformers to recognize that the social situation of the staff at the hospital cannot be understood using the existing models of new legalism or medicalism. Rather, the relationship of the staff to hospital patients must be considered in light of a ward control model that recognizes the nature of power and control in the staff-patient interaction in the hospital. This understanding is vital to making provisions to ease staff through new patients' rights lawmaking, which would otherwise be a difficult legal transition. Considering reform in light of the ward control culture of hospital staff will inform—and make more effective—future attempts at legal change within such institutions.

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